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Vol. 3 .

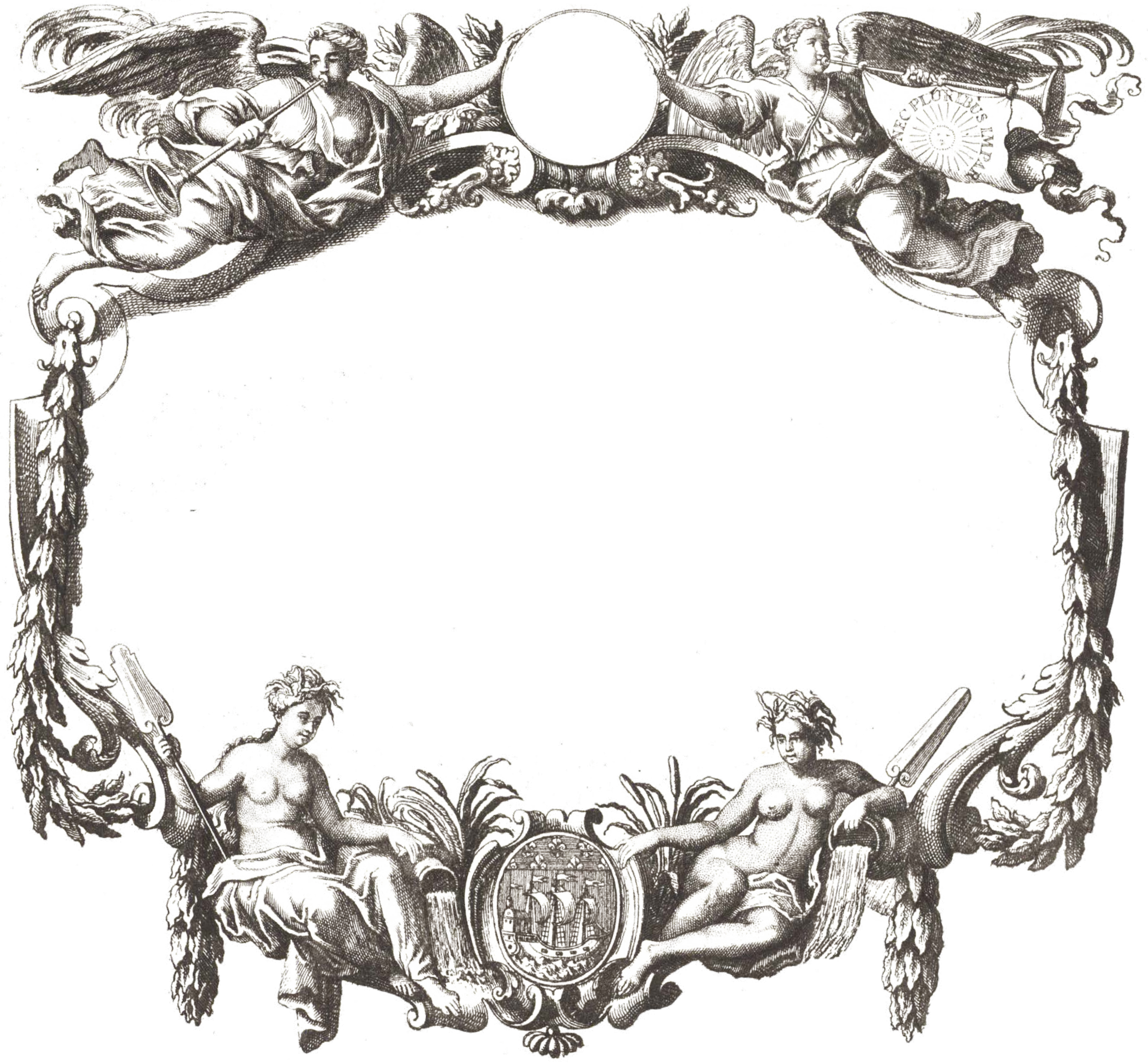
PESSIMA PRESENTS

PHANTOM PAIN

"DOLORE FANTASMA" - PESSIMA Volume N. III MMXXVI Milano

MILANO ANNO MMXXVI

A BOOK BY Simone Coltello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Phantom Pain

A book by
Simona Coltello

2.25/26

Pessima Vol. 3

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Pessima is a non profit association and magazine supporting Trangender-Non Binary art.

Founded in 2021 by Simona Coltello.

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Art Direction & Graphic Design by Simona Coltello, with the help of Bianca Guerra and Lars Larkin.

Special Thanks to Siri Sølyst Farup, Maria Wolak, Kenny Alexander Laurence, Luis Alberto Juárez.

Signature

Name: SIMONA

Surname: COLTELLO

Date of birth: 1998

City of birth: PALERMO

Occupation: N/A

Eyes color: BROWN-GREEN

Tattoos: YES

Special features: TIGER EYEBROW(RIGHT)

Signature

Bianca Guerra

Name: BIANCA

Surname: GUERRA

Date of birth: 2000

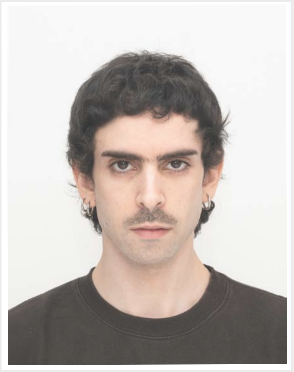
City of birth: MILANO

Occupation: STUDENT

Eyes color: HAZEL BROWN

Tattoos: YES

Special features: N/A



Signature

Name: LARS

Surname: LARKIN

Date of birth: 1997

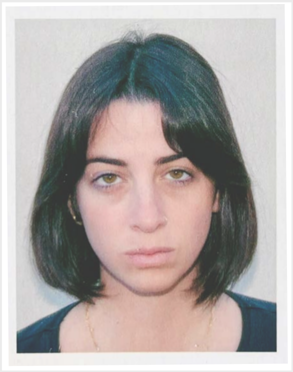
City of birth: UNKNOWN

Occupation: PHOTOGRAPHER

Eyes color: BROWN

Tattoos: YES

Special features: GAY



Signature

Marta Marrone

Name: MARTA

Surname: MARRONE

Date of birth: 2000

City of birth: PALERMO

Occupation: CURATOR

Eyes color: BROWN-GREEN

Tattos: NO

Special features: N/A

PHANTOM

PAIN

Phantom Pain

1.1 INTRODUCTION

Aarhus, Denmark - February 2026
Più tempo dedico a questo libro, più il suo messaggio e significato tendono a sfuggirmi.

Ho completamente smarrito la visione originale così come l'autostima che nutrivo fino a due anni fa. La mediocrità del mio lavoro mi porta vergogna e provo grande insicurezza riguardo la prospettiva del potenziale lettore. La produzione dei testi, coinvolgimento degli artisti e dei loro traumi, e la documentazione degli orrori che ci circondano dal 2023 mi ha lentamente distrutto.

Questo progetto è nato nel 2024, estremamente influenzato dal clima sociopolitico che mi circondava. Mi era e mi è tuttora impossibile cimentarmi in altro al di fuori di un tema attuale, di rabbia e protesta, di lotta alla censura e repressione, di dolore e sconfitta.

Sconfitta. Forse è questa la parola che utilizzerei per descriverci oggi. La morte ci ha desensibilizzati, deumanizzato fino all'apatia. La lotta ha perso lo spirito di fronte ad un nemico titanico, e ha perso il suo corpo nella stanchezza collettiva. La rabbia non la sentiamo più, tanto è forte il dolore.

- - - - - -

Milan, Italy - April 2026
Siamo vicini alla Release del libro, un'opera monumentale in cui ho messo tutta me stessa. Il mio obiettivo era ed è quello di mostrare un altro modo di discutere determinati temi legati alla comunità trans e queer, non forzando i suoi artisti a trattare argomenti riguardanti il corpo, identità di genere e sessualità, ma piuttosto concedendogli libertà di espressione attraverso la loro arte e lasciando che certe materie vengano fuori in modo naturale, essendo senza dubbio parte del background culturale delle persone coinvolte.

La mission di Pessima è ancora quella di combattere il tokenismo e creare un ambiente sano in cui sviluppare progetti ambiziosi, liberi da censura e influenze esterne. Pessima Vol.3 mira a fare un altro passo in questa direzione, focalizzandosi per la prima volta attorno ad un tema, mettendo da parte interviste e individualità degli artisti, e creare un lavoro collettivo senza tempo. Abbiamo preso la decisione di concludere il progetto Pessima con il decimo issue, e impegnandoci a rendere unici ognuno dei prossimi 8 libri rimasti.

Siamo esausti ma fieri di presentarvi
Phantom Pain.

1.2 PHANTOM PAIN

Phantom Pain (in Italian Arto Fantasma[1], Dolore all’arto residuo) is a specific type of Pseudesthesia[2], a condition that manifests as an anomalous sensation of a limb or related pain following its amputation. The individual who suffers from it perceives tactile sensations coming from the amputated limb, is aware of its position, and may report being able to move it.

Although this type of condition is commonly associated with the amputation of an arm or a leg, breast, penis, eye, tongue, or tooth, it can also occur to the psyche, following a traumatic event. In the past, the syndrome was considered a psychiatric disorder, a hypothesis today replaced by explanations of a neurological nature, although it is known that phantom pain can be triggered or worsened by psychological factors, such as anxiety, depression, and stress.

This document aims at exploring a dark side, the human side, of our dear creatures.

For five years, our biologist and transhumanist’s specialists have documented and demonstrated the full extent of their capabilities. We have presented evidence of osseous mutations, augmented physiological capabilities, and species that defy conventional scientific classification.

We still cannot provide the public nor any of you readers with answers to the many questions we had when we started P.R.I.N.T. (Pessima Research Institute of Next-Gen Transhumanism). But recently, hope has been found in the most unexpected of places.

Back in 2024, as we started our experiments on subject TH-0028 (also known to the public as Lux Aeterna[3]) following the partial destruction of Milan to the cataclysmic event of the First Apex Shift (also regarded as the Apocalipsis Eschaton), we have discovered a match between the creature’s and human’s base RNA composition. It was hard to believe and it opened up even more questions in our team’s conclusions.

A theory started getting more and more recognition around the World Scientific Assembly. “What if these monsters share the very same biological evolution of our species? What if they haven’t always manifested themselves in these guises? What if, to understand them, we must look at their past?” We must research what brought them to our planet, what event pushed them to reach this state and maybe, if they are capable of having any, what traumas have awakened their final form or even still hold them from reaching it.

---

[1] “Arto fantasma” in Treccani – Dictionary of Medicine, Treccani, accessed February 10, 2026, https://www.treccani.it/enciclopedia/arto-fantasma-sindrome-dell_(Dizionario-di-Medicina)

[2] Sensory disturbance in which an individual experiences sensations that have no corresponding physical (material) substrate.

[3] Analyzed in Pessima Vol.2, 2024, Milano, Italy

1.3 NAME, SURNAME

Who the fuck is Simona Coltello? Nobody, never existed. At least that's what both the Italian law and my parents would claim. A ghost that made her appearance in mid June 2019 and quickly vanished in a heartbeat.

A name that once meant the world to me, now lost its meaning. Simona as a reminder of a happy childhood and Coltello of a fearless future.

"Happy? Are we sure?" I question myself as I try to stop idealizing what my upbringing looked like. For a second I vividly remember those bruises on my neck, but quickly push those toughs away. I really don't wanna talk about him.

Regardless, maybe he is the key to understand what brought me here. Maybe it is not common memory for a 10 years old fantasizing to call the Child Helpline. Or maybe I'm not thinking straight, maybe i am mixing things up, maybe it never happened?

But I remember the screams and the kicks, the plates thrown across the corridors, the humiliations, the tears, the psychological punishments and you know why? Why do I remember them so clearly? Cause every fucking day of my life I compare myself to those behaviours that once terrified me and now I see repeating as a disease, spreading to my loved ones.

Don't get me wrong, I have never used violence nor ever been physical, but I see a pattern in my way of thinking. I see how relationships trigger me, in an infinite spiral of selfconsciousness, of hyperanalysis of their facial expressions, hand movement and sound, now building up as well in those that considered me a safe space.

Maybe I should be alone but i'm too egoistic to let go.

It's not even about relationships, this is how I feel about friends, pets, objects. My instinct is to find ways to keep them forever, cause I am nothing without them and I have no self respect to consider myself nothing more than just a side character in their journey. Now that I think about it, maybe that's the reason I never want to end relationships on bad terms. I humiliate myself rather than cutting someone from my life, even if toxic. I'll find a reason to justify anything, but lose them.

And maybe that's how I feel for him. Unable to let go of neither anger nor compassion.

Nevertheless, we do share the same grief. And the choice of picking Simona must remind him of her sister every time he hears my name.

Yep, that's who Simona was before I cowardly stole her name. I did not hesitate as I chose what probably is still today a constant reminder of her story.

Simona [redacted] was born in Palermo 1967, fifth and last daughter of [redacted] and [redacted], just like any big stereotypical Sicilian household. But you would be surprised to learn my great great grandma went through 21 pregnancies, and her story is one of our family's favourite fan facts.

But let's go back to the 60's and to the real protagonist of this story.

Simona had short, blonde, wavy hair. Slightly curly along the edges and never exceeding her shoulders. Big cheeks and friendly smile, even though her temper might have often concealed it. Her teeth were slightly yellowish: she was not a smoker, but the amount of espresso coffee she consumed is probably impossible to measure even with the latest technology.

I remembered being offered, in her house, a cup of coffee as I was still attending elementary school. My mum would have never approved but I kept it our little secret as she probably didn't even realize it was not appropriate for my age.

Well, that probably is because Simona was more keen to interact with me and my cousins rather than adults, and she always treated us as her peers. And I, too, saw her more like a sister than a grown up.

She unionized with us to get french fries after school, and did even bigger scenes than us when we were served greens. Simona was always interested about the toys we played with and their battles, and used to ask detailed questions about our drawings, often picturing her dogs in the hope to have it eternally framed in her room's wall.

And yes, the dogs are also an important piece of this story, as i never experienced a bond with a human stronger than with her. You are probably thinking i'm going to overstate what the relationship looked like, or start wondering how much your last dog loved you but trust me, it was a phenomenon drawing near the sphere of the supernatural.

Her dogs lacked any discipline. They would steal and crunch on anything left unprotected, from the remote control to your left shoe. My grandma was often spotted wearing only one slipper as she wandered through the house, screaming in search of the "'sgraziato!".

Everyday, Simona would take her dog out and walk for about 6-8 hours. Every. Fucking. Day. And every day she would pass by my house after school to ask me to join her. As a child, I couldn't wait for the moment she rang at the intercom. I would leave everything behind and run to go together to the amusement park of Giardino Inglese one day, and a candy store the other.

Try to imagine my POV:

She is my idol. She lives the coolest life an 8 year old could ever conceive. She has infinite money without working. My mum tells me she receives money from the state by letter, I never felt the urge to ask any other questions. Her conversations are simple and lighthearted, mostly involving animals and hot chocolate. And every Christmas, she would take me, [redacted] and [redacted], the youngest of the nine nephews in my house, to choose our gifts in our favourite videogame store.

He never asked me what I wanted for Christmas. Nor what that toy I wished for ever meant for me.

But she did.

Still today I question his parenting style as for last Christmas I received from him a nicely packaged shaving cream. I don't think, as a queer person, I need to go deeper into the emotions I felt that day.

But let's get back on track. She was the most important person in my life at that age.

But...I grew up.

And those funny behaviours now feel childish. Those screams and cries are now a clear sign of neurodivergency. And those walks are nothing but boring time with your aunt for a young teenager that seeks the thrills of adulthood, the first cigarettes, the first kiss.

She rings the intercom.

Today, I don't answer.

She calls my phone.

"i'm not home", I lied.

She is a few meters from me, just downstairs, but I don't greet her. I just hope she won't ask any more questions and finally leaves on her stupid fucking walk, as the words from my classmate keep haunting me since the morning.

"That crazy woman of the park is back!", "the one with a blonde labrador, playing the lottery, always fighting with people." I knew immediately it was her. "She told us not to put our feet on the bench," they giggled. "When we said no she freaked out and screamed out of her lungs" they continued, laughing out loud in the class.

I stood silently to listen. With closed fists. Until I ran away.

Well, even today, almost monthly, I remember that episode and wish I could get a second chance to answer that phone. To go again on that stupid fucking walk and tell her that she is loved. That today, another (now) adult finally respects her and sees her as a peer.

That she is not crazy as she rips Berlusconi's posters off the walls of the main plaza, as the crowd watches in awe, moments before moving back to their NPC lives.

Her screams and suffocating anxiety represented us all. The loneliness in our personal wars, a family that forever sees you as a child, the lack of apolitical empathy and hopelessness against bourgeois societal rules. But no, public display of decency and orchestrated dignity must be priority, even though we all carry generational trauma that rots every aspect of our lives.

Simona was no Don Quixote. We are the ones who follow imaginary, self-imposed, hypercapitalistic and consumer driven rules of existence, disconnected from our humanity.

She died in October 2015, right after the first chemotherapy session.

Her illness was kept a secret to me for three months, just like the pathology that affected her whole life. I remember coming back from my travels and gifting her a sticker for the car that said "dog on board". She stared at it, said nothing, and dropped it on the floor. Francis took a syringe and injected her as she kept showing no signs of emotions. Everything hit me in the span of a few minutes. She would die just a few days later.

I inherited Filippo, the golden Labrador.

A blue Fiat 500,

and a sticker.

Filippo died in the span of a few days. He couldn't stand it, just like I, 10 years later, still can't move on. He sold the car, which was the only thing preserving the smell of both, that made me feel like they were still there with me, ready to go to some whole-day lasting walk. And i'm left with this stupid fucking sticker that i even forgot where i carefully hid away.

What about Coltello? No it's not my original last name, nor does it have any connection with violence. Simona like my Aunt, Coltello like my brother.

L[redacted] and I grew up in the same house. We are technically cousins, but I always saw him as a brother. Just like for the other nine.

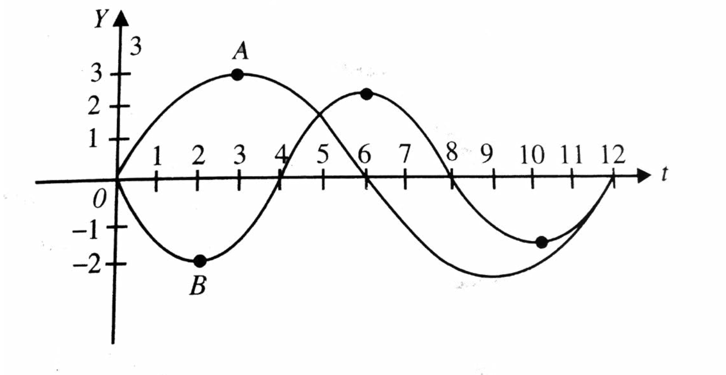
Since the age of 10, L[redacted] could tell you the scientific name of every insect and plant on the planet. Since the age of 10, I was already obsessed with technology, unscrewing consoles and finding cheats online for our shared videogames. Our passions and goals in life were opposite, but often intertwined sometimes by brotherhood, sometimes by competition.

I lived a privileged life, I lacked nothing except maybe a good father figure. He had two siblings, therefore his upbringing had to be less tailored than mine. I went to private schools, he went to public.

[I was sent to a fucking christian cult, but that's a story for another time]

Consequently, he was exposed earlier than me to social matters, politics, inequalities, violence, drugs. And I was being preserved in a bubble of upper-middle class indoctrination, with strict societal rules. Never being allowed to look sideways, but only taught not to diverge from THE straight course.

In adolescence we grew distant, year after year. (3,3;2,-2)



In high school, I went through a phase of straight passing, of trying to fit in, seeking acceptance. I could not conceive any other way. And he was a rebel, but already openly talking of and struggling with mental health.

Then Simona happened,

and it triggered a chain effect that still today is in full course.

L[redacted] became more and more insecure about his life choices, social environment, and morality. And so did I. We rejected our identity, turned the wheel in the opposite direction. He looked for a path to follow as I crashed out of it. He started hanging out with people I now avoid, and I came out publicly, looking to finally express myself and explore a different way of living from the very same space and friends that now won't even respond to my messages.

He was the first person I reached out to in my family.(5,2;5,2)

He questioned me, I felt like I had to pass an exam. I couldn't find the words to say it. He is a cis straight man afterall.

But he hugged me, and we cried together.

He then proceeded to show me a youtube video of a redneck performing knife throwing on a spray painted target tree of his backyard.

- - - - - -

So, yep. As stupid as it sounds, these are my name and surname. But i fucking choose it, unlike the rest of you.

I'm no pet nor slave.

I get to choose.

Our names are the very first step of our life into oppression. Into a system that has been prebuilt, onto a track chosen by our parents before us, without any say in it. Names laden with expectations of the greatness of our grandfathers and grandmothers, of kings and queens that committed the worst atrocities in the name of nationalism; and Surnames to remind us constantly where we come from, who owns us, but also the main weapon against meritocracy, and a universally-accepted way of continuously affirming the social ladder.

We must reject both names AND last names. As the name represents our identity, and the last name our subjugation to a system built entirely to exploit and divide us.

I transgendersexual, sexually deviant monster, former and current enemy of the state,

Hereby declare with the power given by gender-undefined-gods,

Any woman, man or creature who did not have a say in, nor agree to their own birth, shall have the power to change their name and surname without the audience of a Judge who, according to Legge 164/1982 and Articolo 31 del D.lgs. 150/2011, must publicly scrutinize the psychological evaluations, hormones-medical reports, surgery procedures and sanity of the victim, demanding proof of stereotypical lived experience and ultimately authorize or deny the legitimacy of a person's name in a gruesome parade of power in the court of law.

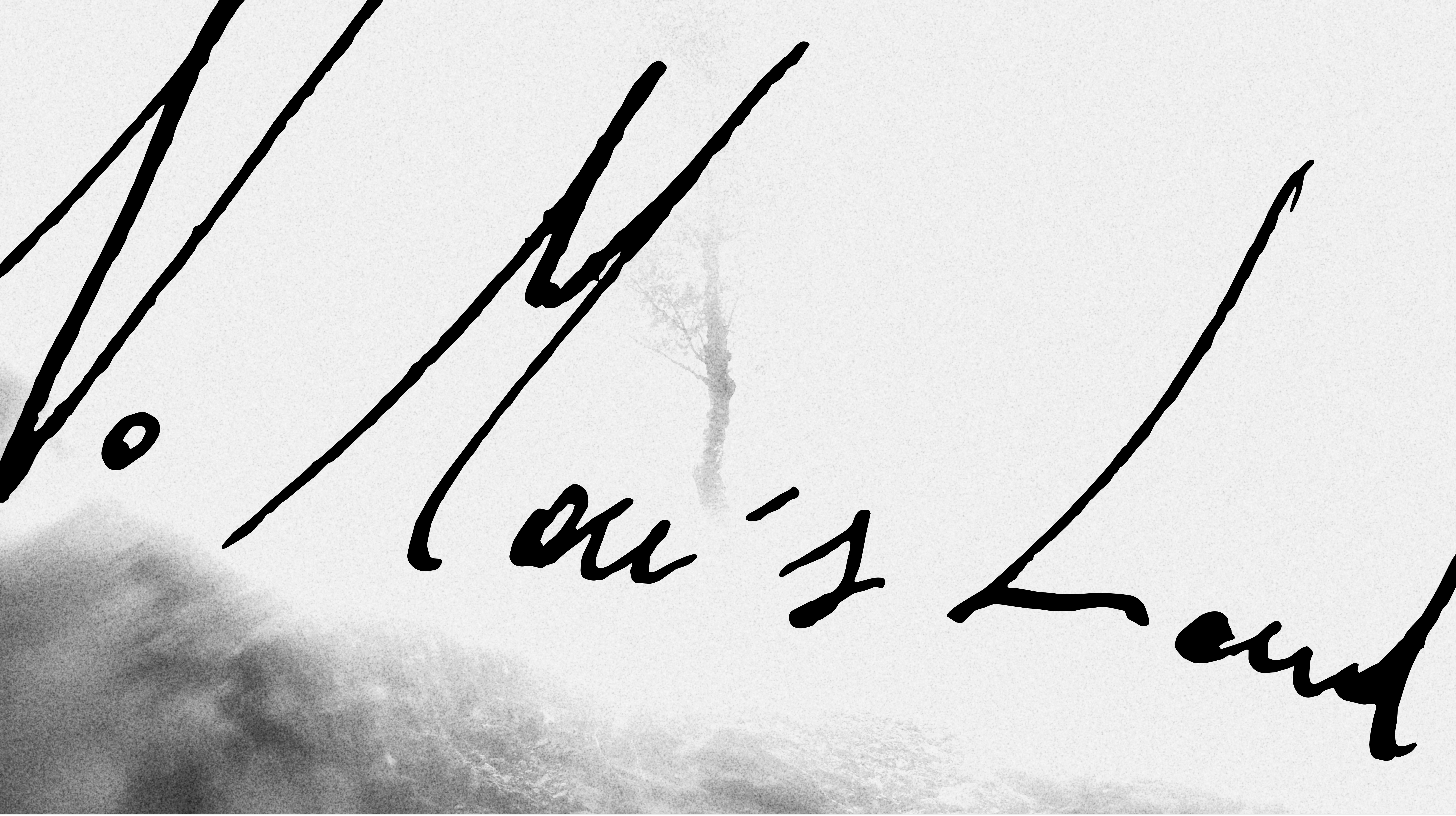
We shall never be denied again for choosing a name deemed "too feminine" nor "too masculine" for our appearance. We shall never be humiliated anymore by cisheteroconforming hospital facilities or crowdfunding campaigns on the internet. We shall never again perform a theatrical act of binary performance to pass the scrutiny of a stranger. We shall never seek your approval, as for you, we are the one and only manifestation of god.

And we will change our name and surname on a daily basis, at the very same speed of your violence.

Or we will take the role of your ghosts, of a system not prepared for such discrepancy. We will have a name and surname at the daily job, sign the packages with another, and be known in the street by yet another. We will disappear but we will be there.

Until no woman, man or creature who did not have a say in, nor agree to their own birth will ever be branded again by another woman's, man's, or creature's who did not have a say in, nor agree to their own birth, name and surname.

No Man's Land



Act 1.

Act I

NO MAN'S LAND

Charlie Jimenez in collaboration with Lilith Morris

Lilith Morris

Charlie Jimenez

Stylist
Powter3ooo

Powter 3ooo

& Flo Pawley

Flo Pawley

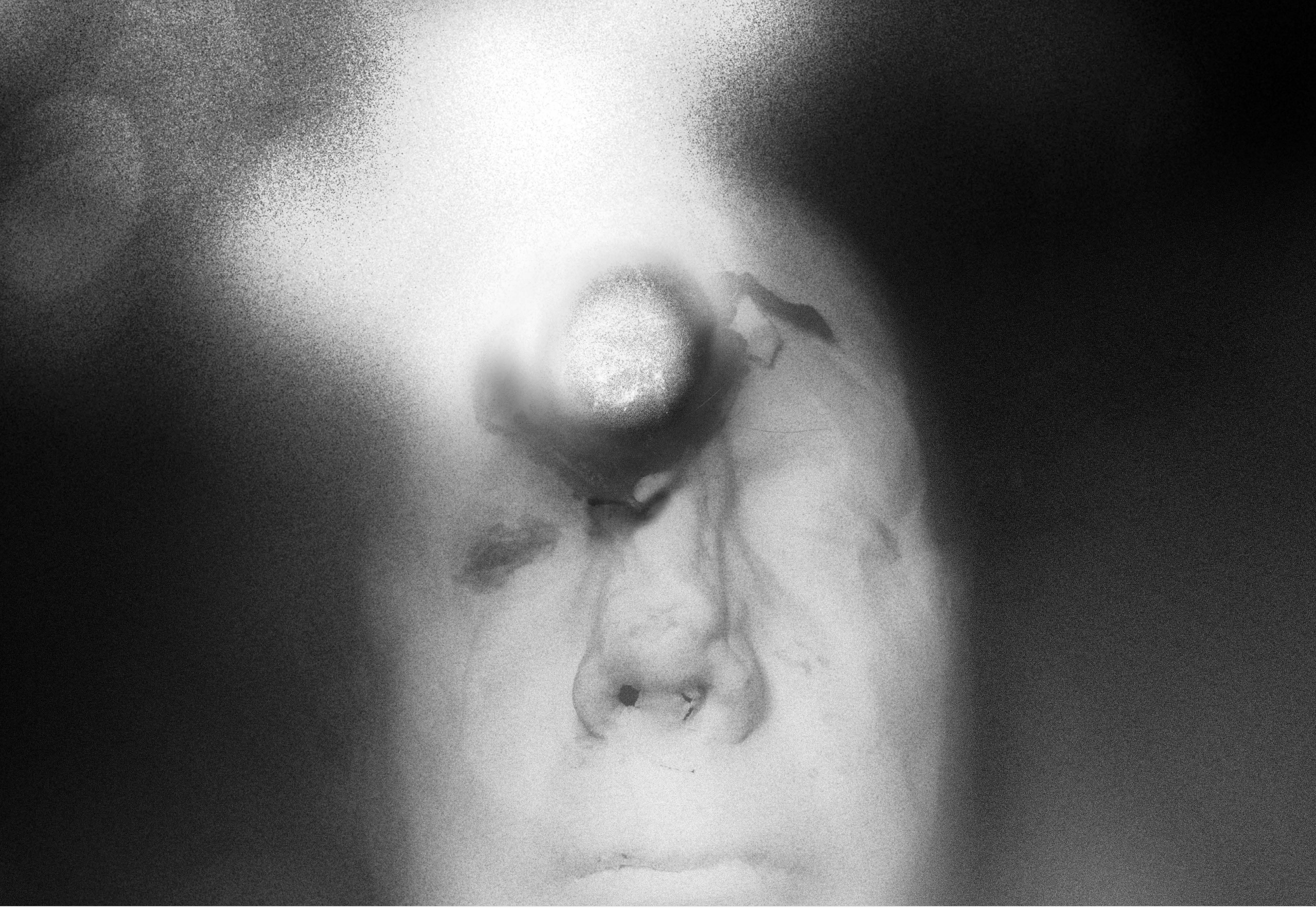
Danger
DANGER KEEP OUT

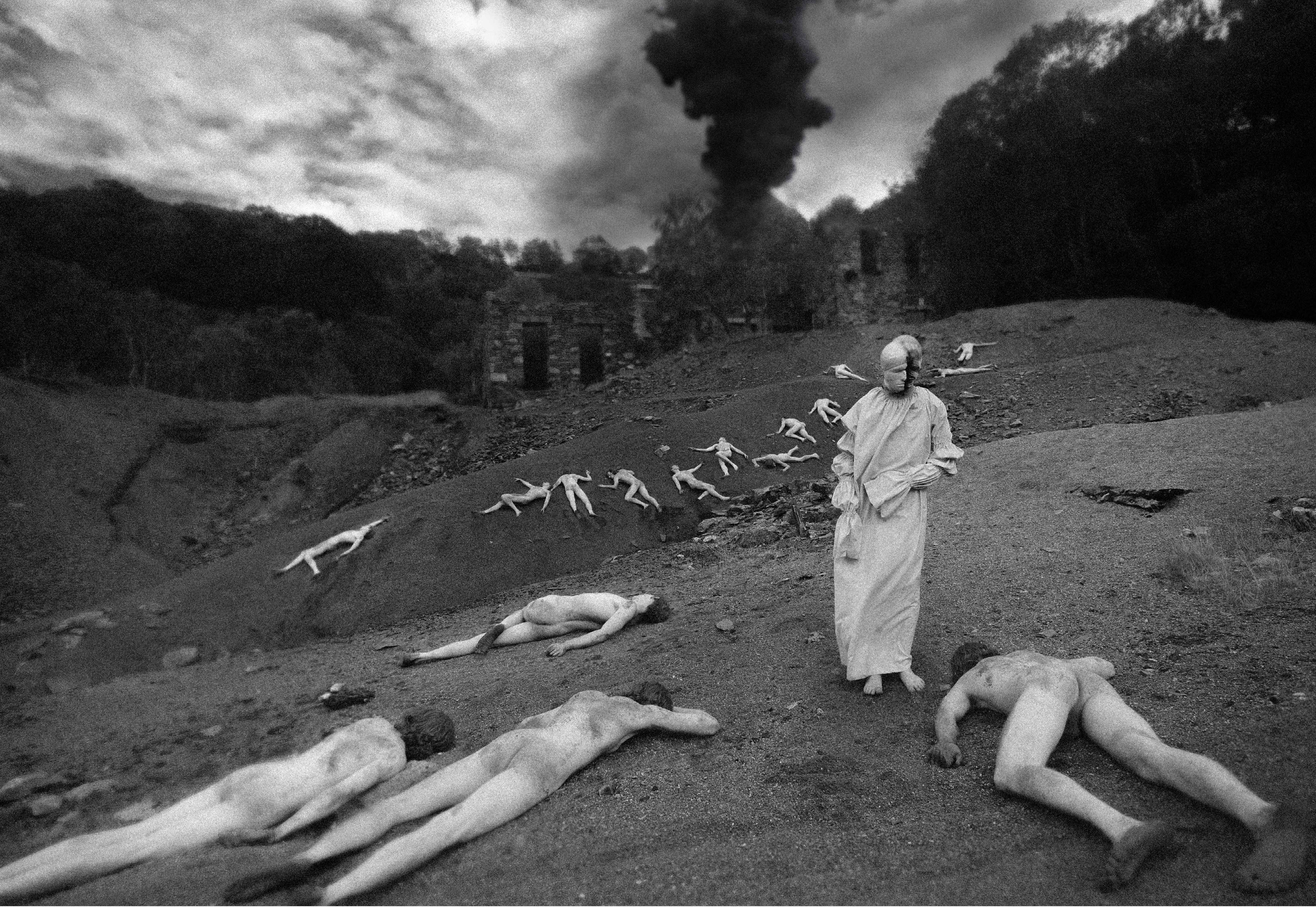
Additional Costumes
Flo Pawley
Flo Pawley

PA
Rowan Johnson
Rowan Johnson

Act 2

Act 2.



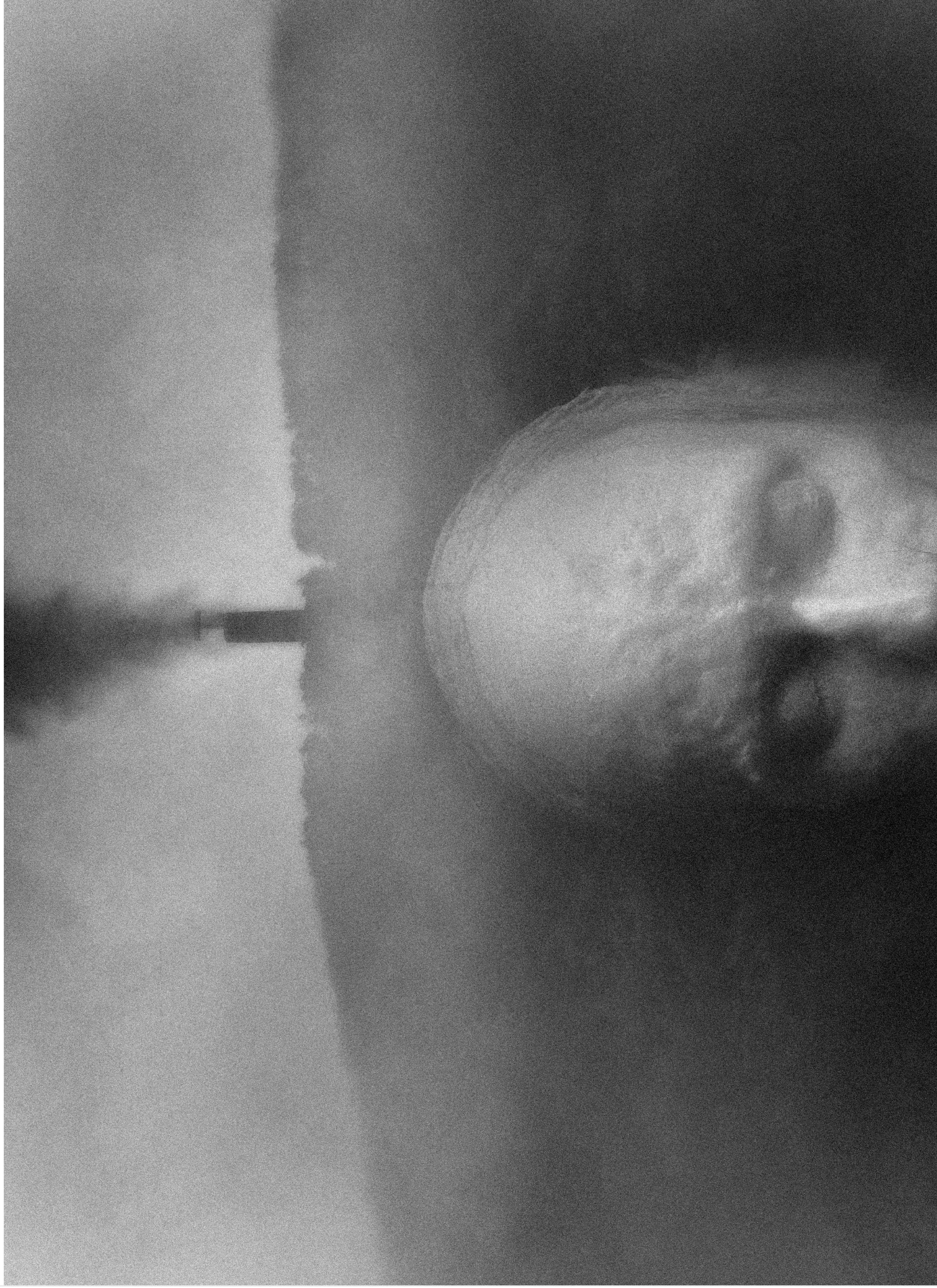


Act 3.

Act 3

Direction;Editing;Photography;Sculptures
Charlie Jimenez

Charlie Jimenez



Additional photos
by Lilith Morris

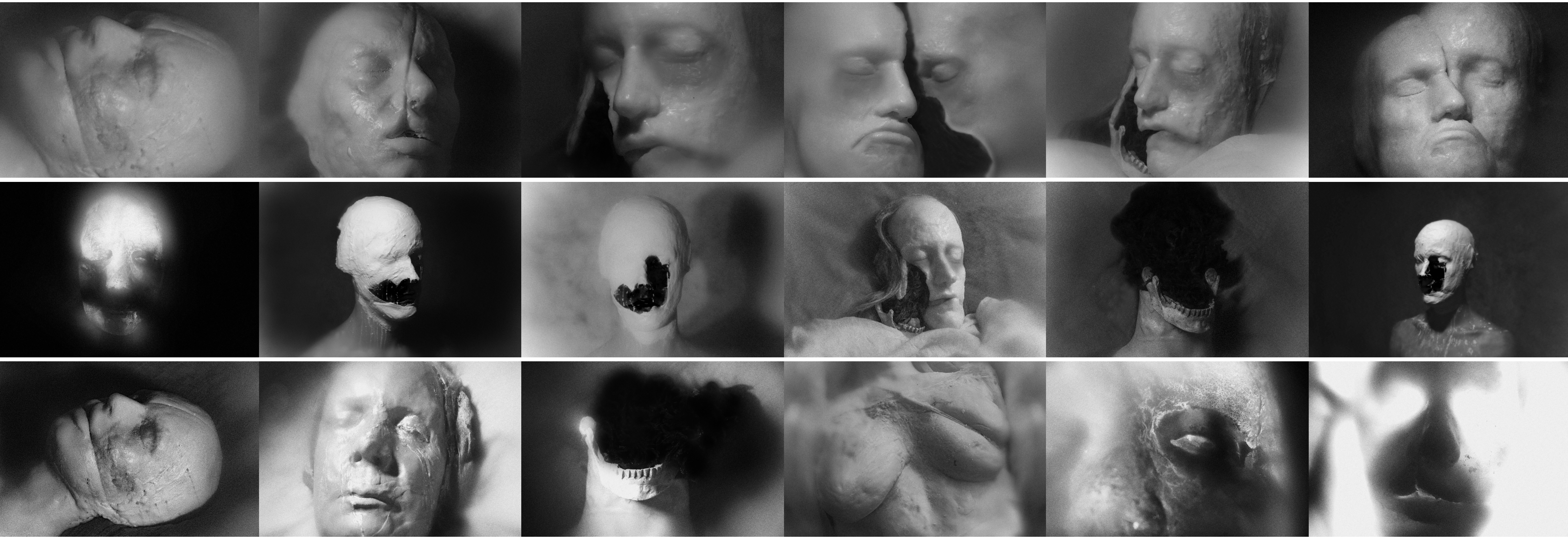
Talent

Rowan Johnson, Lilith Morris & Charlie Jimenez

Rowan Johnson Lilith Morris Charlie Jimenez

Act 4.

Act 4



Act 5.

Act 5

Act 6

Act 6.

Produced & Commissioned By
Simona Coltello x Pessima E.T.S.

Simona Coltello Pessima E.T.S.

Dunes Kiefer

Featuring.
Alix Leigniel de Gail
photography
Producer
Simona Coltello &
Pessima E.T.S.
Loan-Anh
assistant

2025
Paris, France

Il Fait Froid Dans Le Spectacle De La Guerre

MES PLUMES SONT D'ACIE
JE SUIS CYGN
MAIS JE SUIS MARTEA
LE FROID ME TRAVERSE
SANS JAMAIS M'ATTEINDRE.
COMME L'AUBE APPARTIENT AUX LARMES DES VEIL-
LEURS.
JE NE FAIS PAS SPECTACLE —
JE FAIS SERMENT.
MES PLUMES SONT D'ACIE
JE

LES EMPIRES BOMBENT LE TORSE
ET RECOUVRENT LES VILLES DE SILENCE.
MES BRAS SONT DES DRAPEAUX ENCORE REPLIÉS,
ILS DESSINENT DANS L'AIR DES ARCS INVISIBLES —
POUR LANCER DES FLÈCHES CONTRE LES BOMBES,
POUR EMBRASSER CE QUE LE CIEL, LÂCHEMENT, A LAISSÉ TOMBER.

MES PLUMES SONT D'ACIER.
JE SUIS CYGNE,
MAIS JE SUIS MARTEAU.

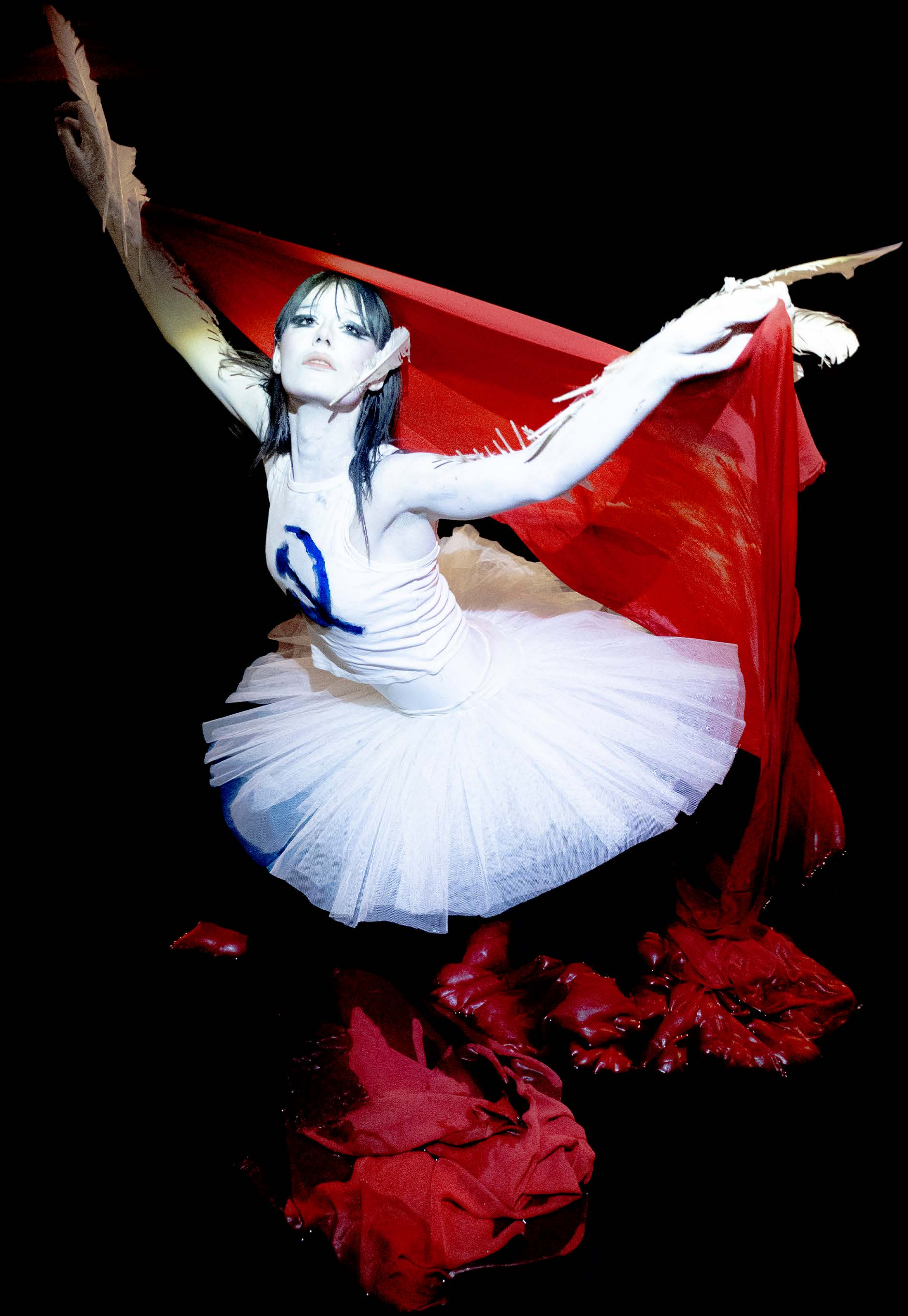
LE FROID ME TRAVERSE
SANS JAMAIS M'ATTEINDRE.
J'APPARTIENS À LA LUTTE
COMME L'AUBE APPARTIENT AUX LARMES DES VEILLEURS.
JE NE FAIS PAS SPECTACLE —
JE FAIS SERMENT.

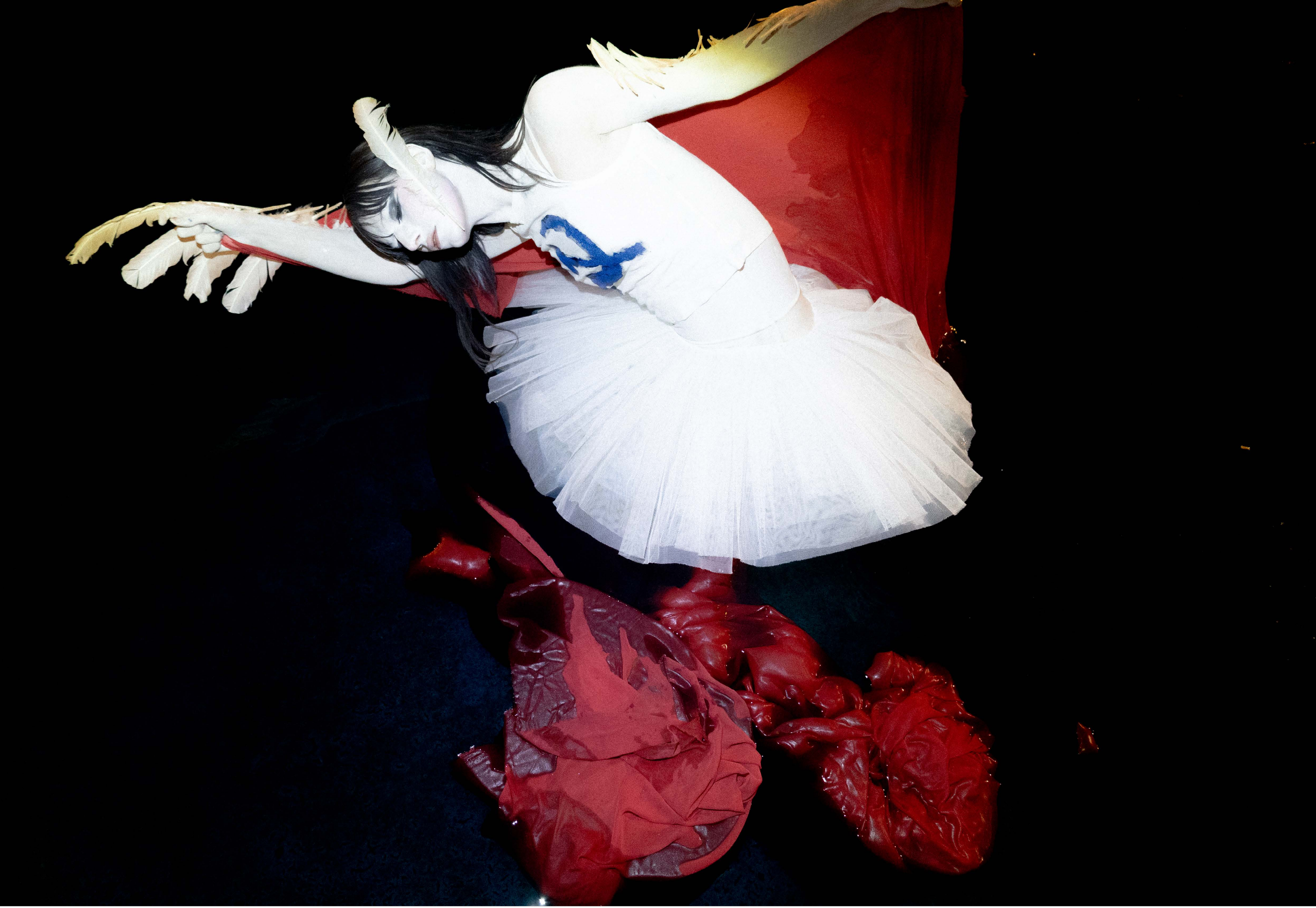
BIENTÔT, LES CORPS NE SERONT PLUS DES ARMES.
ILS SERONT CETTE DANSE IMPOSSIBLE
OÙ LA GRÂCE, ENFIN,
DONNE LE POUVOIR AU PEUPLE.

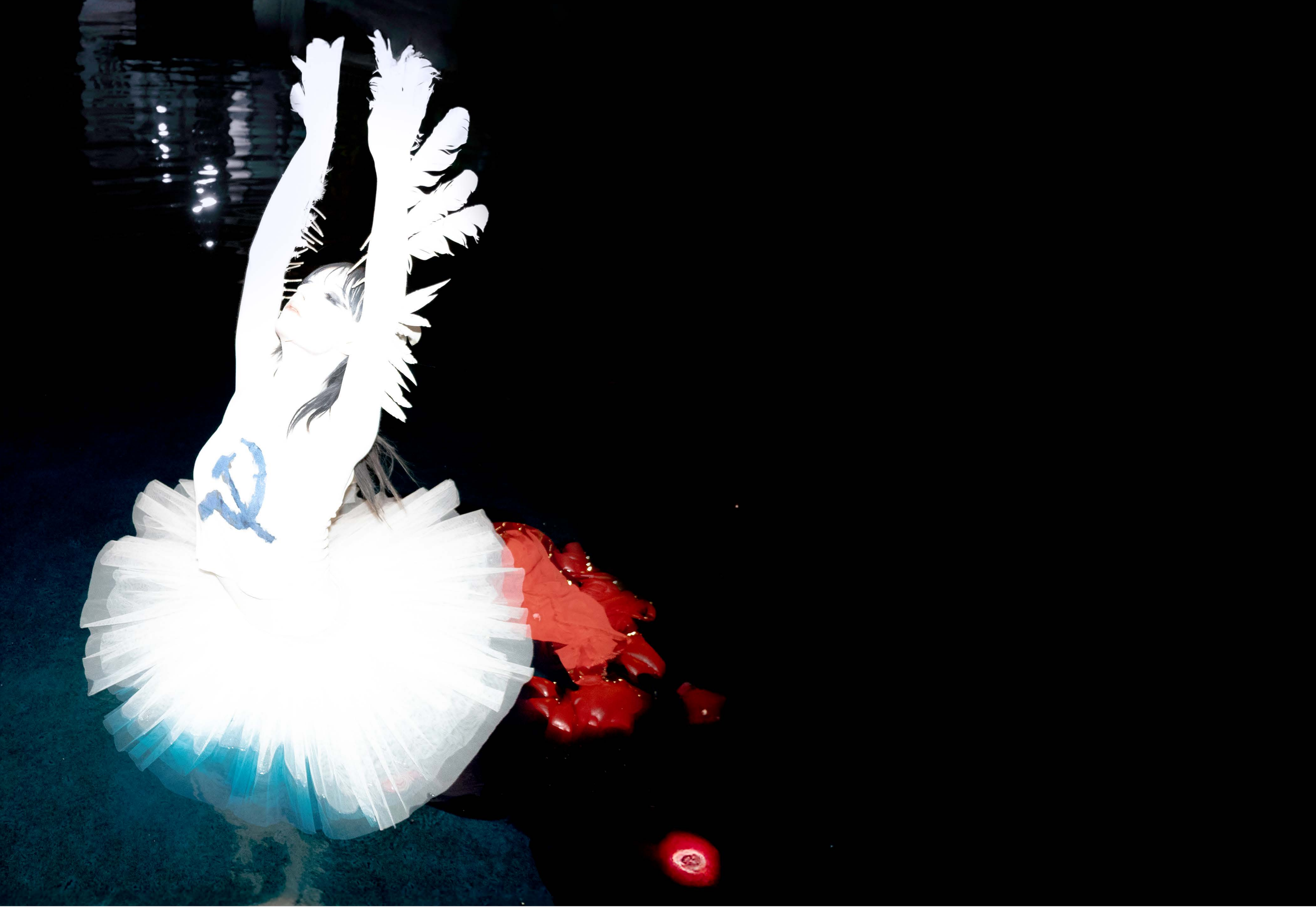
BIENTÔT, LES CAPITALISTES SOMBRERONT DANS LE LAC,
ET LES CYGNES ROUGES
PRENDRONT LE CIEL.

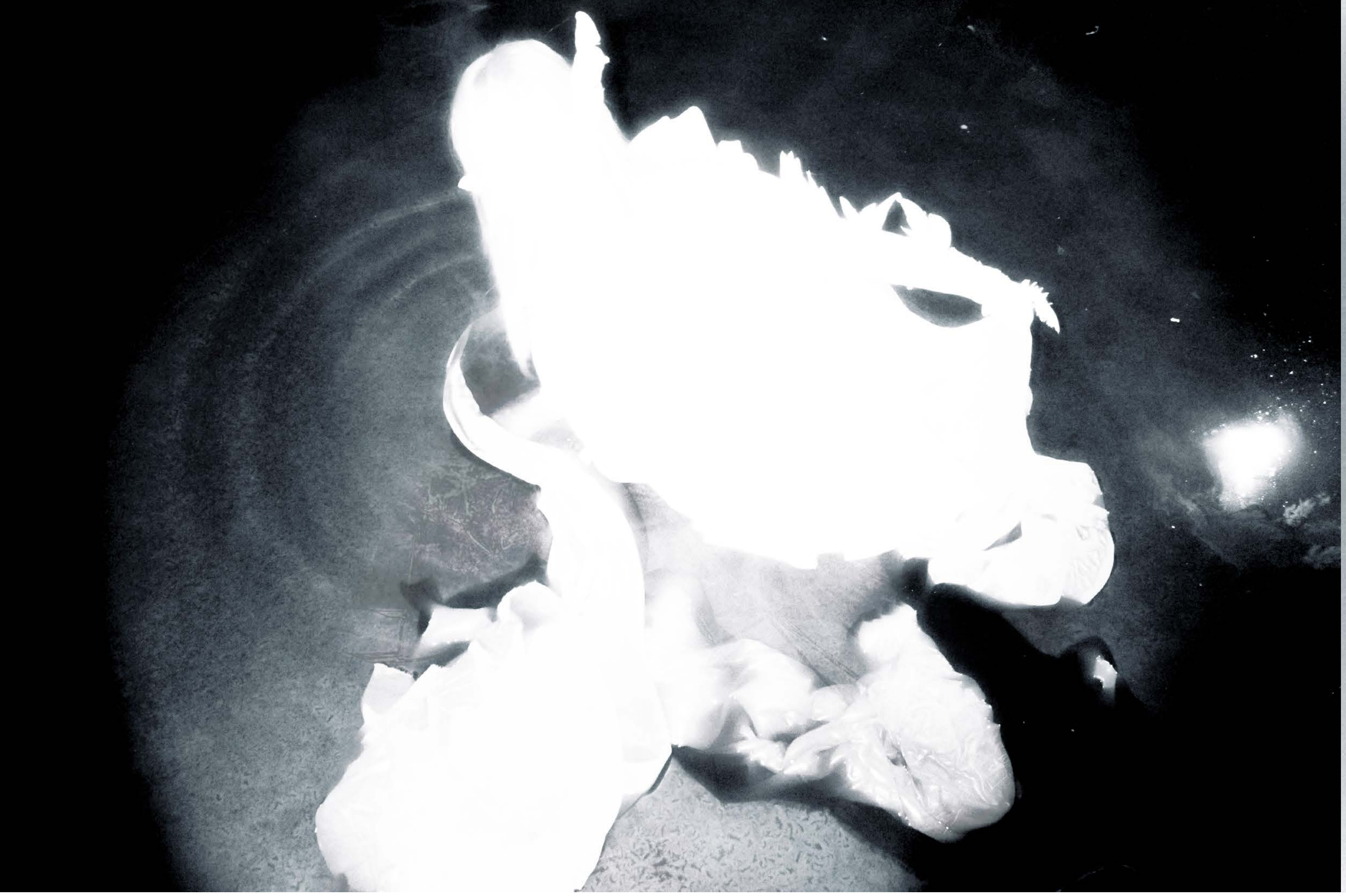
LA MYSTIQUE DU COMMUNISME —
CE N'EST PAS UN DOGME,
C'EST UNE ÉTOILE CACHÉE DANS LA POUSSIÈRE DU RÉEL

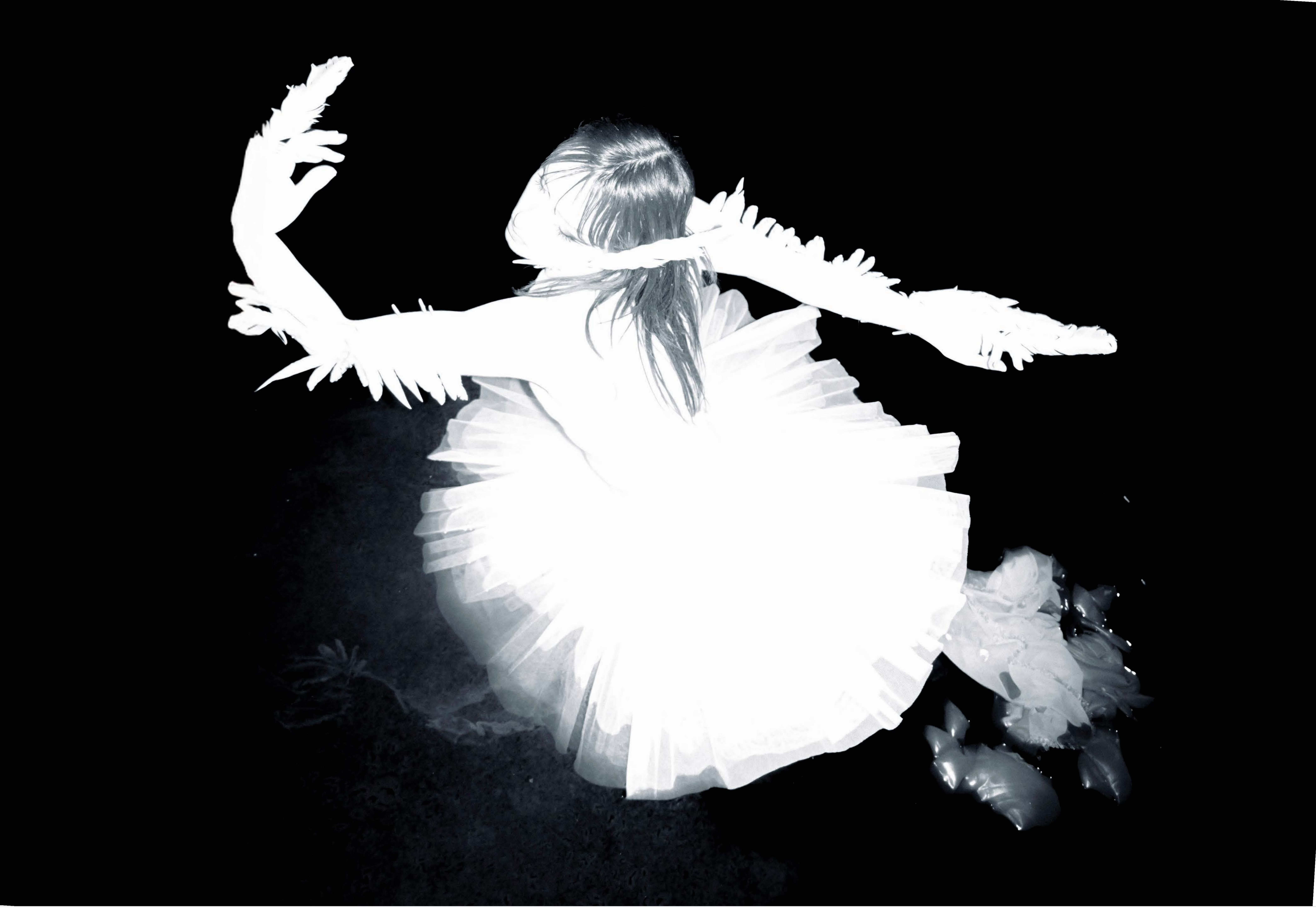
ET CHAQUE PAS CASSÉ
SUR LE SOL DE PORCELAINE,
CHAQUE BATTEMENT SUSPENDU ENTRE DEUX VENTS,
EST UN POÈME LEVÉ CONTRE L'EMPIRE.
UN SOUFFLE CHAUD
DANS LES LÈVRES ENTROUVERTES
DE L'HISTOIRE.









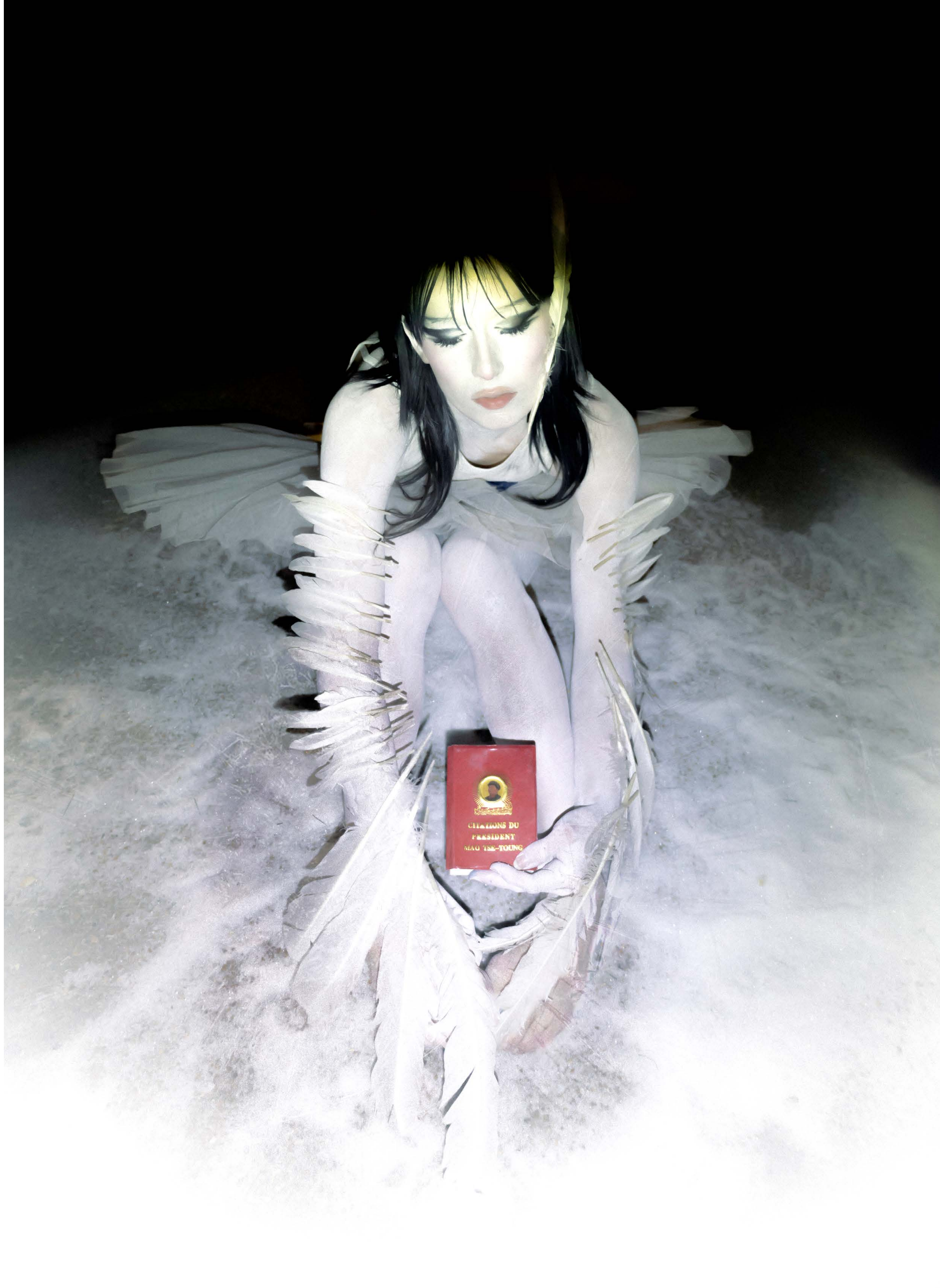


Dunes Kiefer

France, 2025

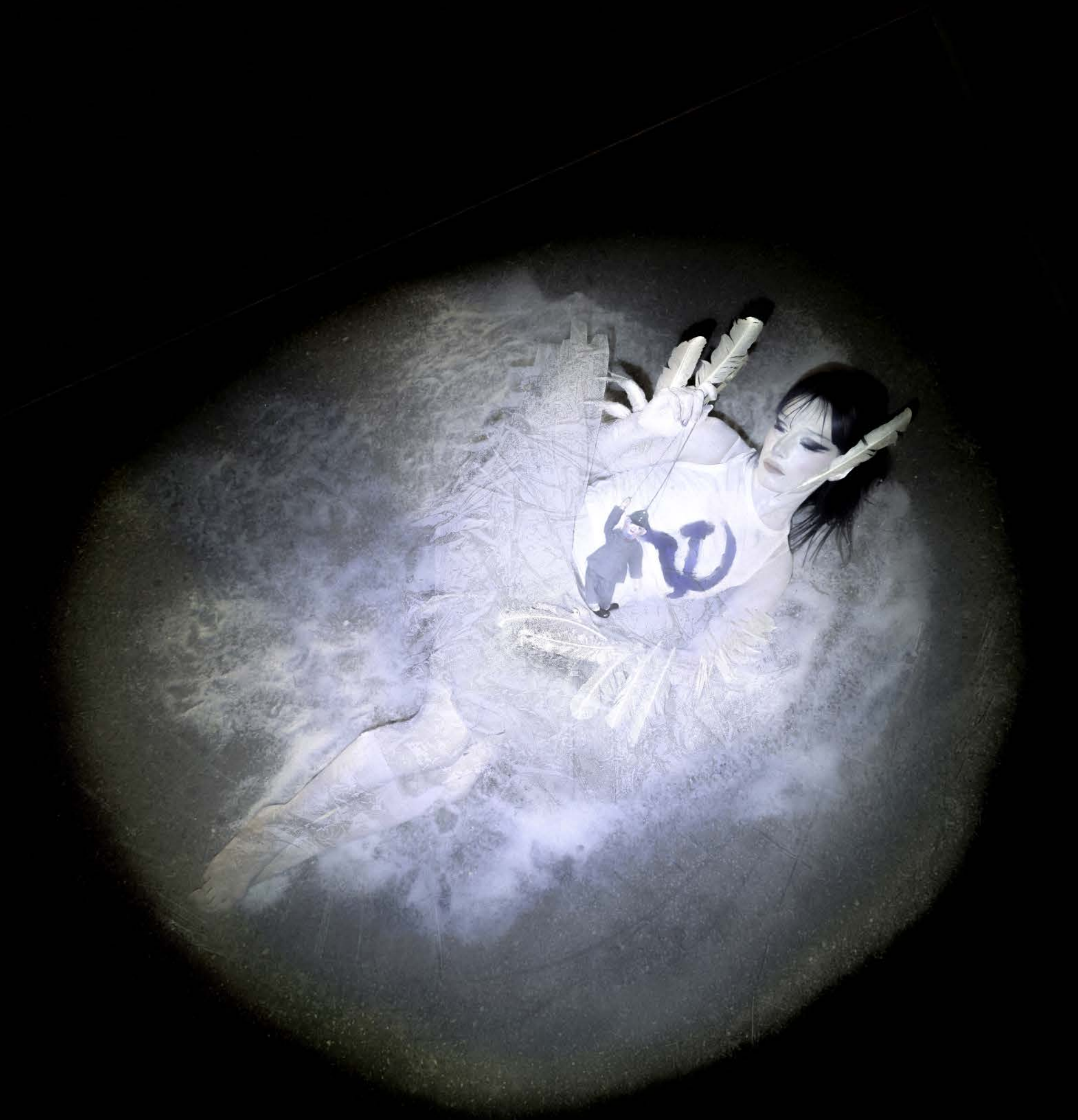
Dunes Kiefer

France, 2025

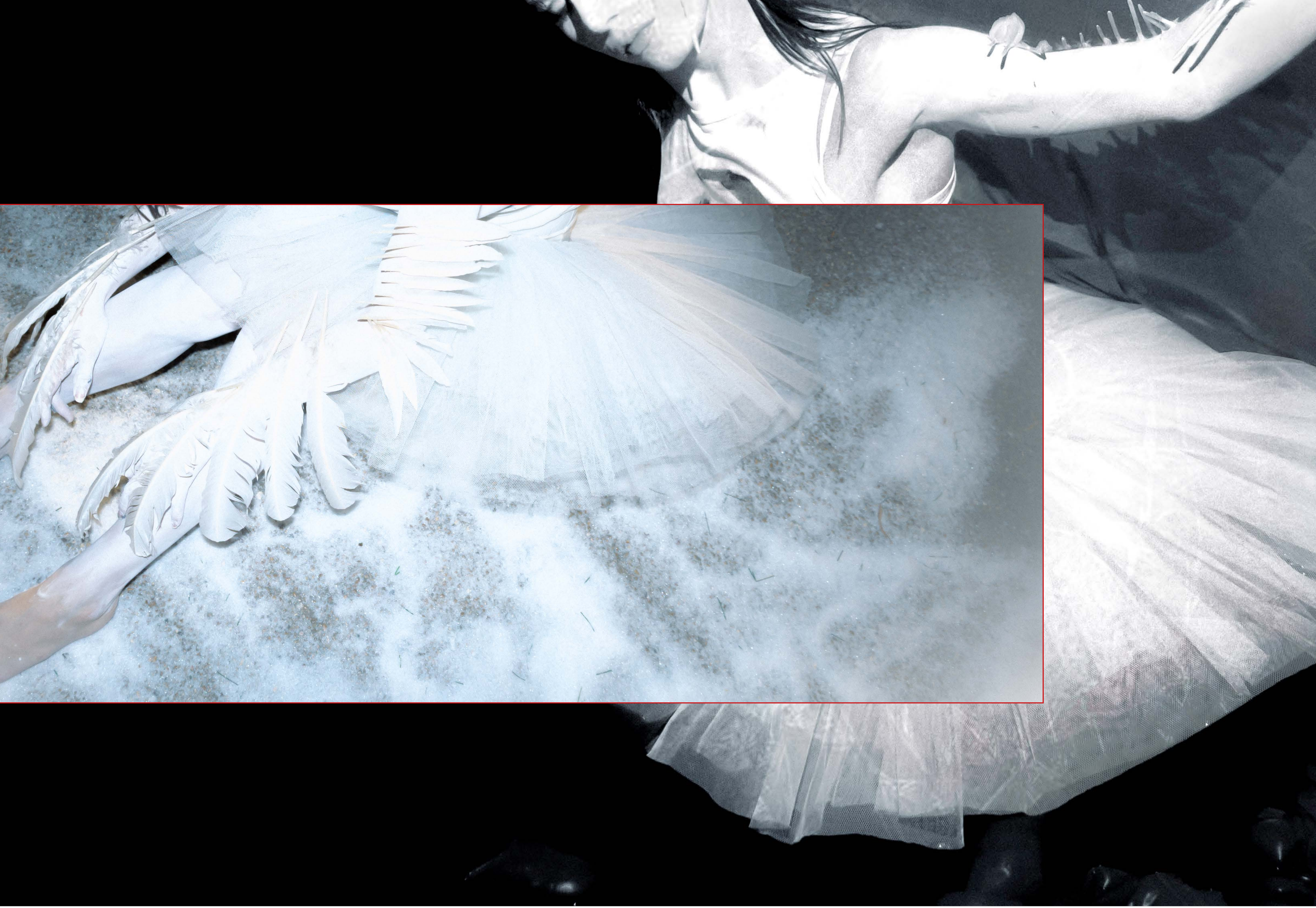

CITATIONS DU
PRESIDENT
MAO TSE-TOUNG

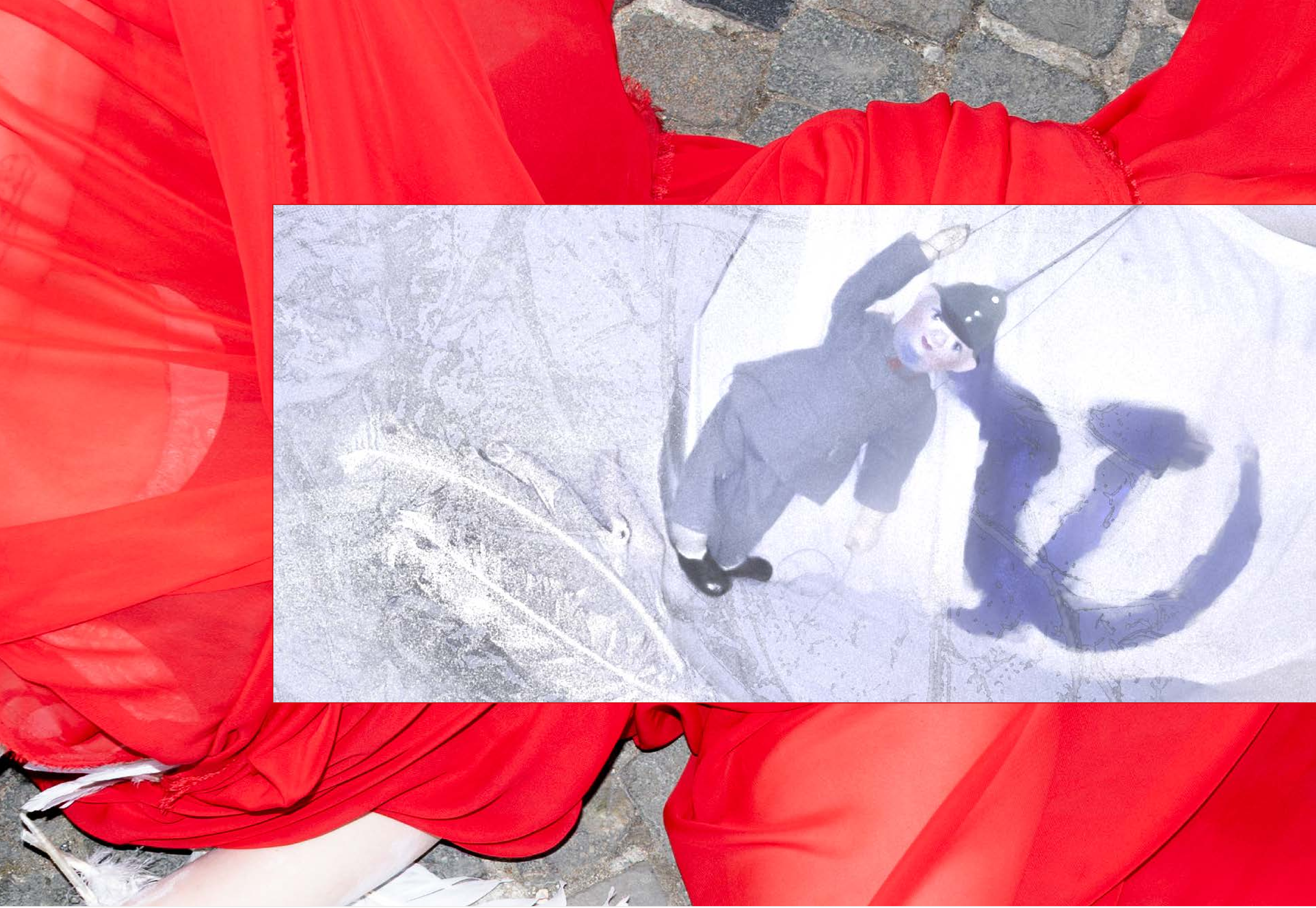
Dunes Kiefer

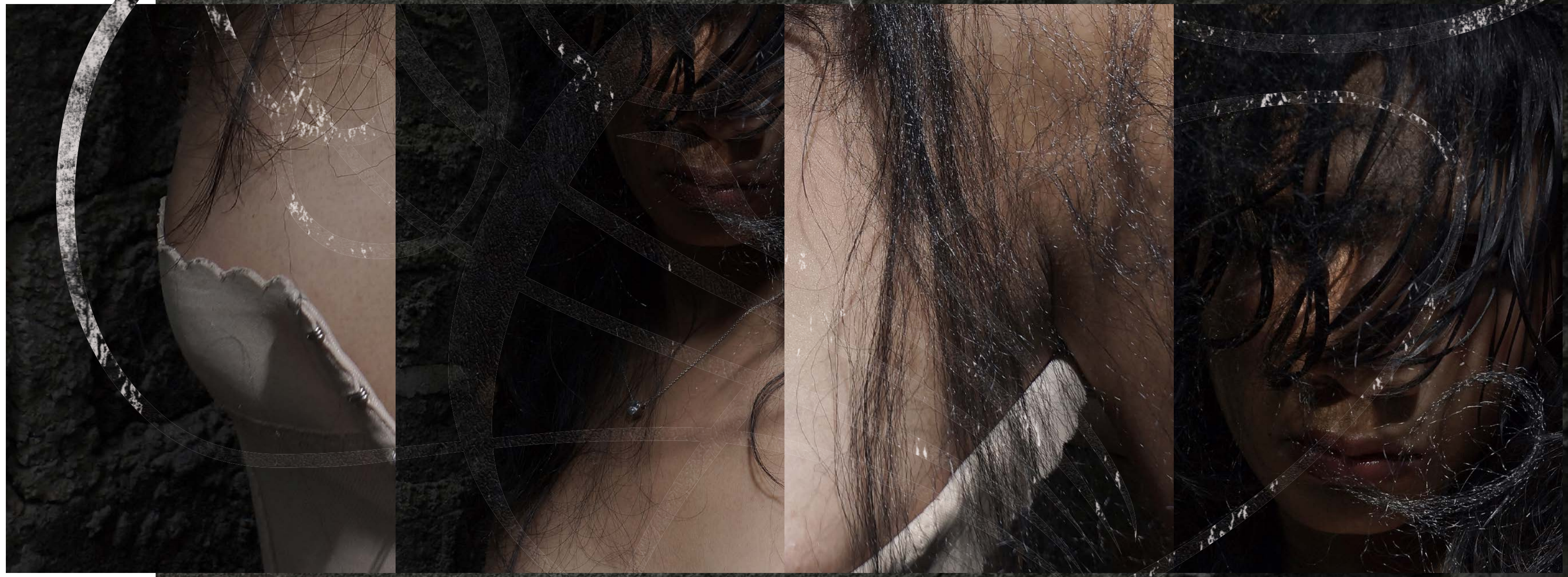
France, 2025



Dunes Kiefer France, 2025







LEGADO

CDMX 2025 - A project by Brian Fontana for Pessima Vol.3: Phantom Pain

Creative
Direction &
Photography
B.Fontana

Photography
Technical Supervisor
Alexis Landin

Styling
Javier Barrera

Production
Simona
Coltello x
Pessima

Featuring:
Sativa $exactiva & The Dolls
from Mansión Fontana

Featuring:
Alois
Galeazzi

Angelita aka
Bizcocha

Ikari Daniela
Leal aka
Nissan

Aura aka
Lil Ramera

Elizabeth Carolina
Alvarez aka Un4L0kur4

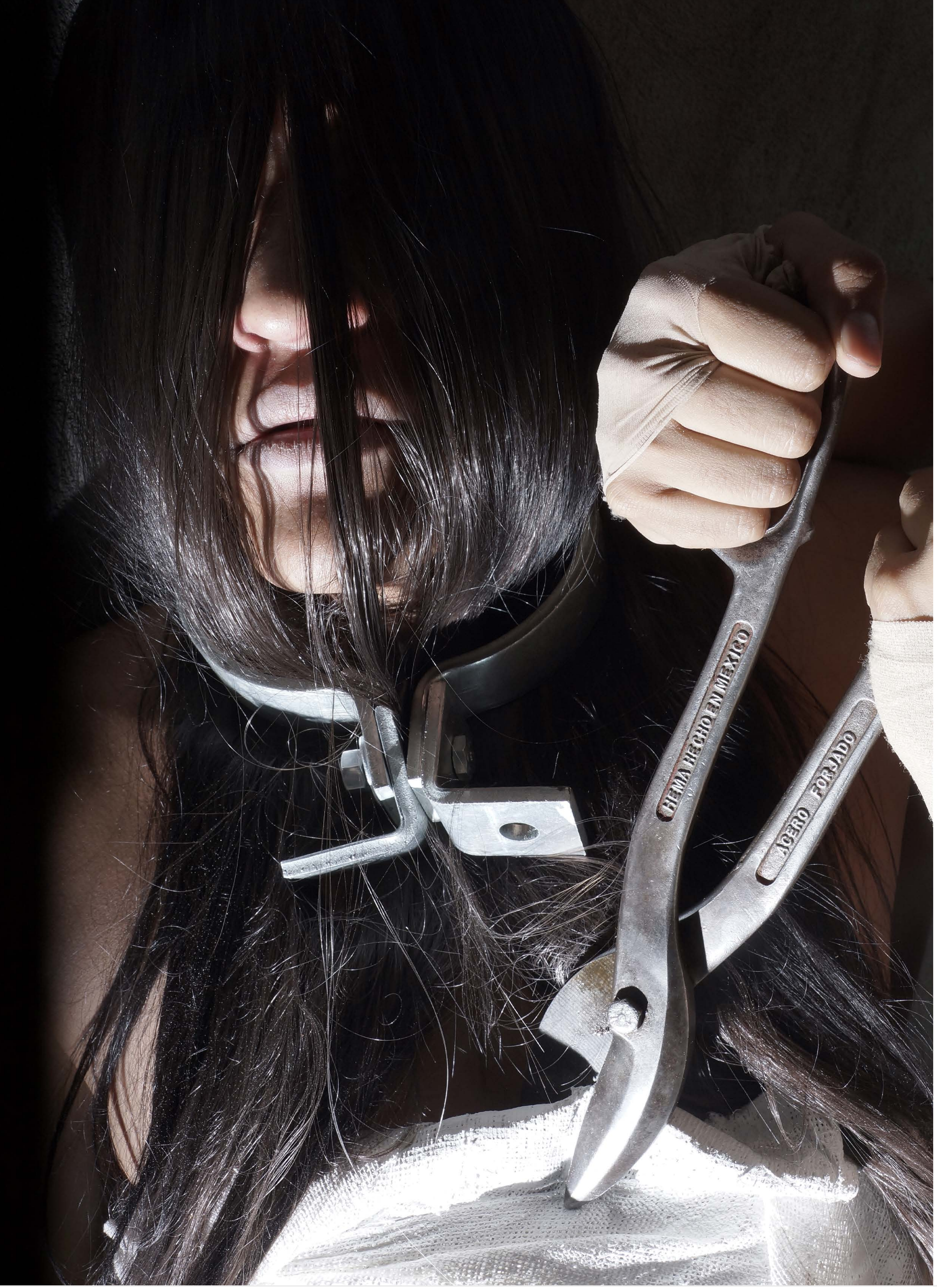
Roja Romo

Mar

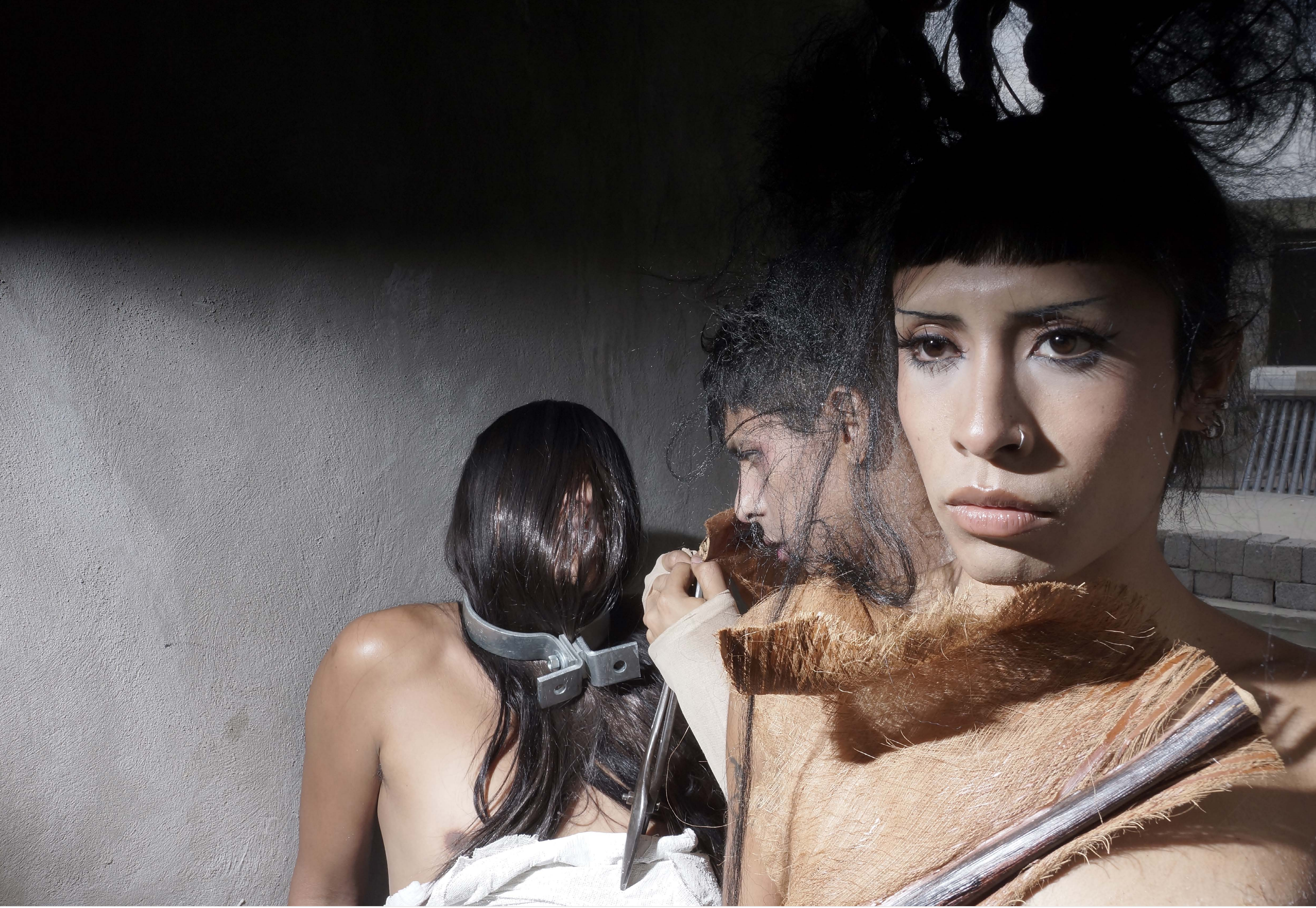
Nenuka

Angel Virtual

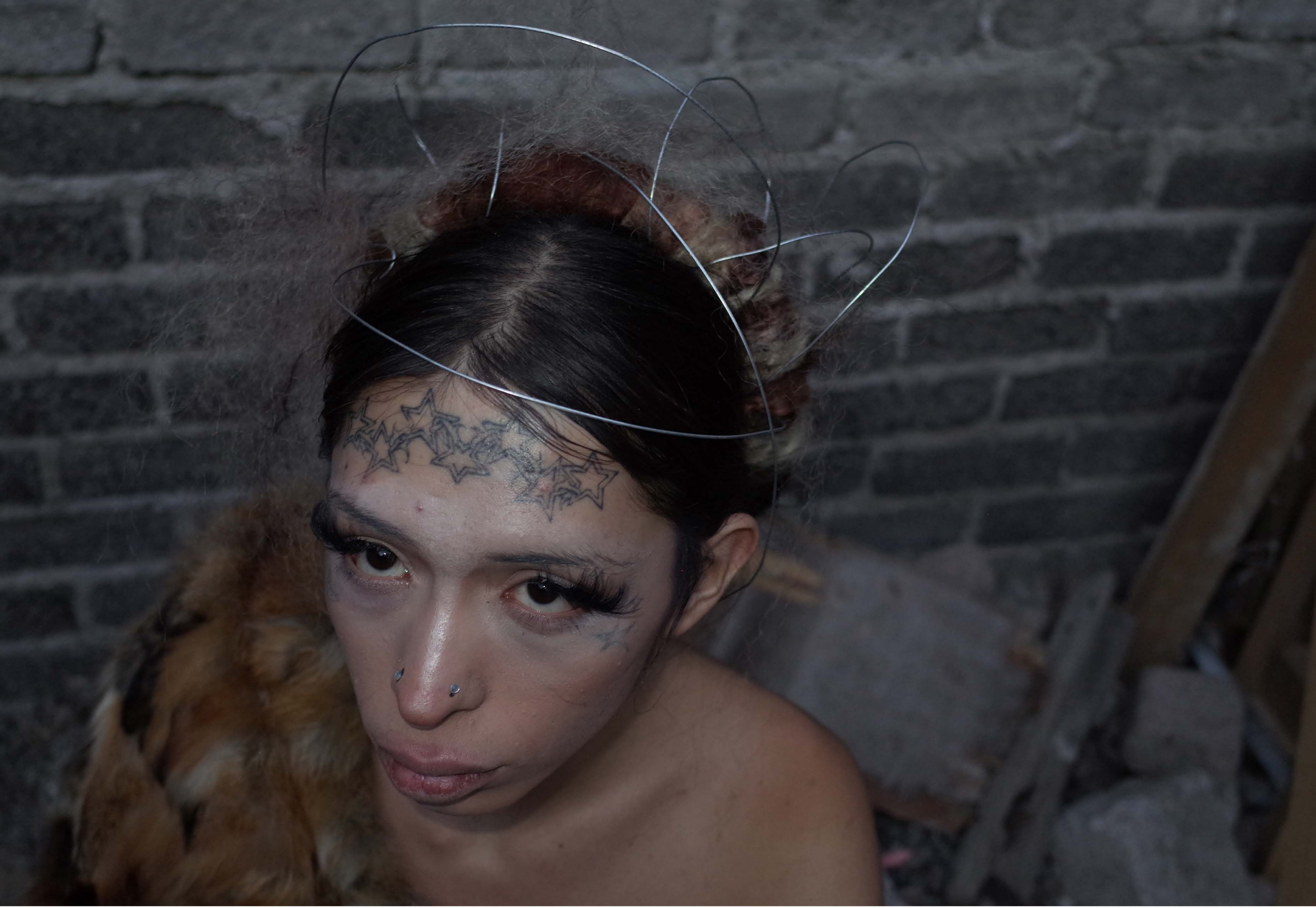
C. D.

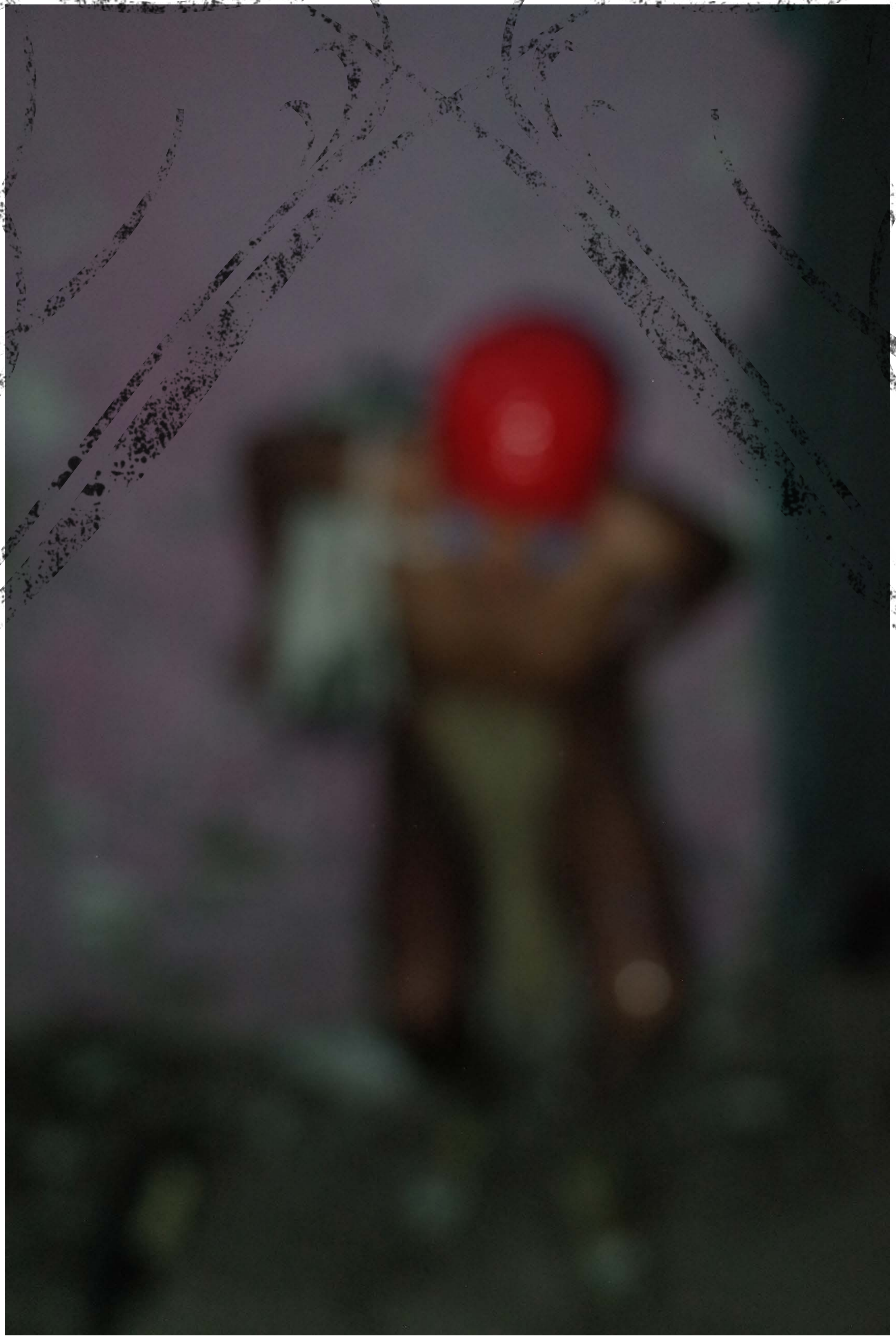

HECHO EN MEXICO
ACERO FORJADO

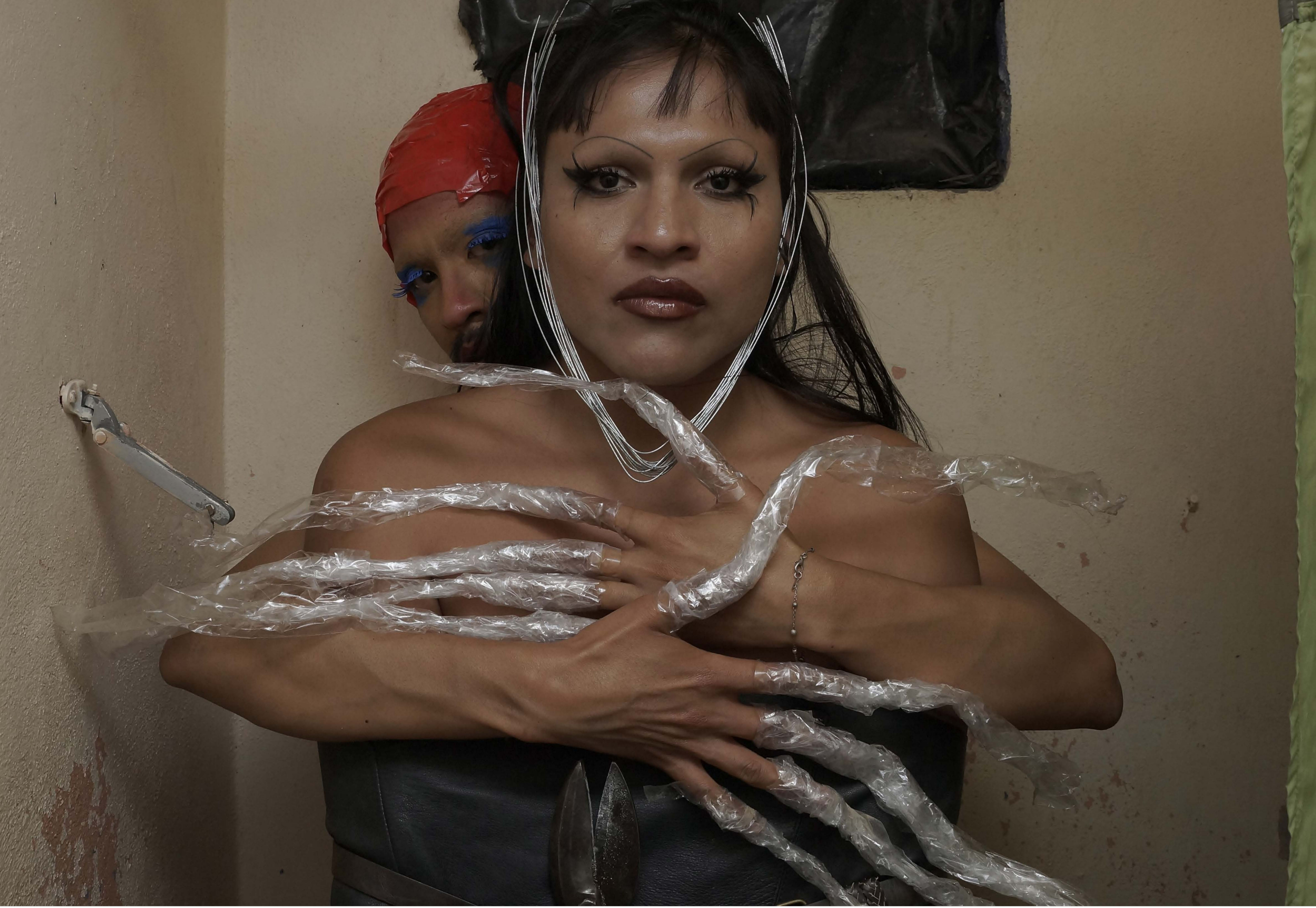
M. N.



Pobrecito



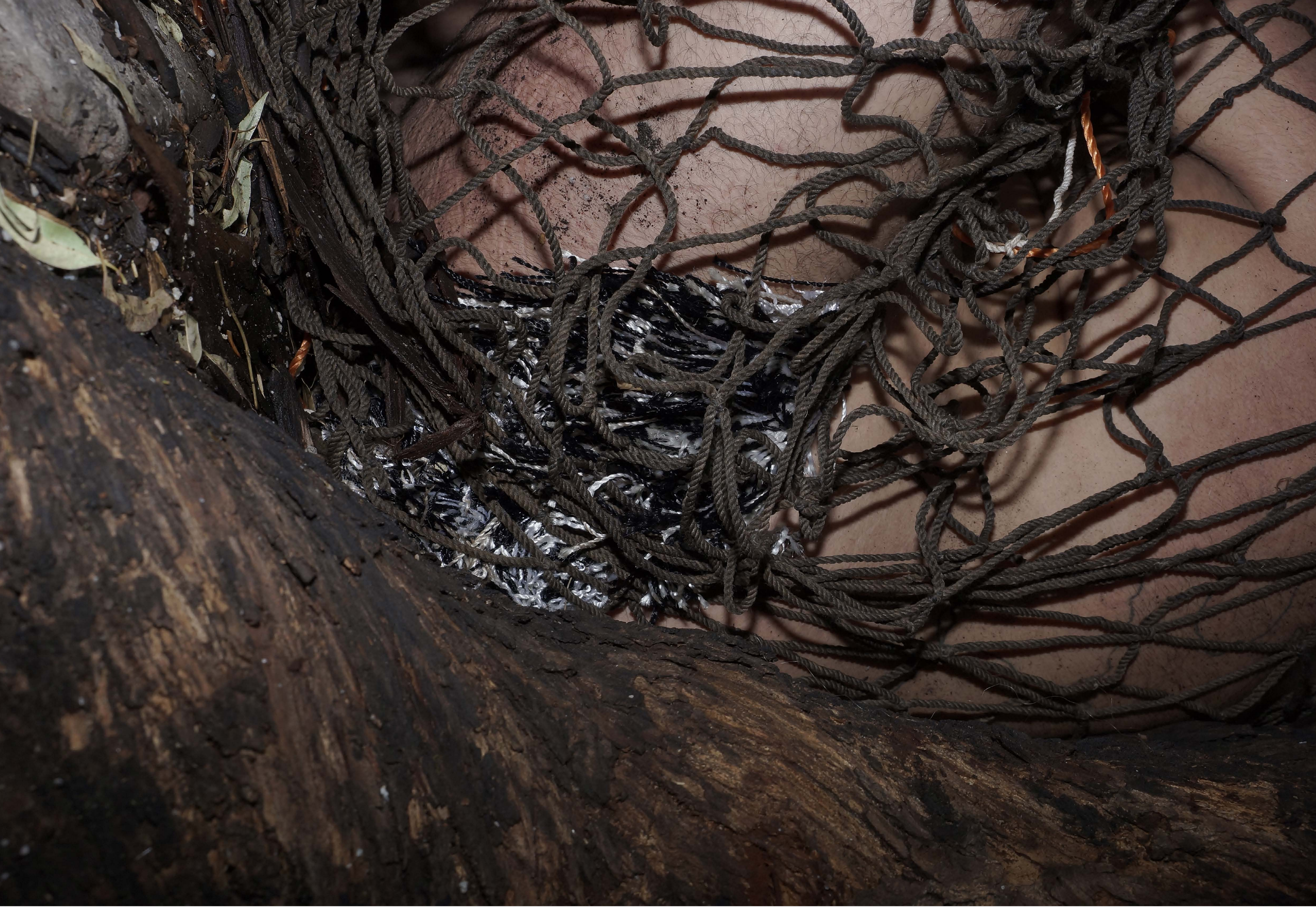




Intento pararme, pero mis piernas no reaccionan
Mi mente divaga tanto que dejo de percibir la realidad.
Me pierdo entre sentimientos de nostalgia y emociones como la frustración.
Siento un dolor en el pecho que me atrinchera contra la pared.
Que simplemente no me deja seguir.
Por más que intento.
No logro hacerlo.
Subo, bajo y me detengo en el centro.
Me empieza a faltar el aire.
Y en mi momento de mayor desesperación, volteo a mi al rededor esperando encontrar ayuda.

Pero la esperanza dura poco.
Solo una vida y la ayuda nunca llega.
Noto que no hay nadie.
Me niego a creer que este es el final.
No imaginaba que acabaría así.
Me pasan por la mente los rostros de todos,
incluso los de mis maestros del prescolar.
Quiero que dure para siempre, prolongar este último momento un poco más.
Me empieza a dar frío entre las piernas. Creo que moriré.

La noche se vuelve cada vez más oscura.
Quiero salir corriendo pero aquí no hay a donde huir.
Es un viaje sin retorno.
Y que si o si, se tiene que hacer.
Estoy tan sola y tan solo quisiera que alguien de los alguienes a quien he alejado
con mis actitudes viniera a verme cerrar los ojos por última vez.
Siento las gotas de sudor frío recorrer lo bajo de mi espalda
Hasta que una gota pasa directa entre la raya de mis nalgas.
Quizá esto sea lo más cercano a mi última caricia y por ende mi último orgasmo.
Tengo miedo pero no me quito.
Trato de evitarlo pero no puedo.
La escena más triste de mi vida, se vuelve la más hermosa.
Siento que alguien me acaricia, me soba la mejilla y
me da besos en la frente.
Me acaricia lentamente.
Muy. Lenta. Mente.



2052

aka Legado

Produced by
Simona Coltello

en la Cuddad de Mexico

en el ano 2025

por Pessima 3

A project by
Brian Fontana

Fin

aka Phantom Pain

Creative direction, Photography & Editing: Rossa Harris

Photo assist + styling assist : Keto Pataraia
Production + styling assist : Isabella McFadden
Model: Kitty Victoria Whitaker

Produced & Commissioned by
Simona Coltello & Pessima e.t.s

Wings

When I was small,
When I was wingless,

I couldn't grasp their feverish lust for Armageddon. Soreful, blistering judgment upon thy neighbor?

But suddenly, and all at once, I understand it. I want the scale to be forcibly balanced. I want those that do evil to be swallowed into the earth. The same earth that they battered will fray their flesh to ribbons, as will it liquify their bones and their children's soft bones. I want them to be swallowed up as I am uplifted and made new, made clean.

Calamity and blood and calamity and blood and fire and hellstorm of organic molotov stone.
Oh, great scale balancer, balance the scale once more.
Oh, God of war deliver my enemy into my hands and allow me to deliver the death blow.

Oh first blood, I Pray you make it like honey.

Oh, Master of earthly disasters, awaken the ring of fire, chalk the skies once more. My children will not take hell as their inheritance and if that is their lot then I will abort them now without hesitation. The future is to come from my womb and without it, this near present will come to pass and will reign and this final moment will stretch out into infinity.
That is my promise. Then I must ensure that hell is conjured here and now.

Ancient God of blood sacrifice, hear our voice, we have chosen a new bearer of our sin. Now, we have elected our flock, protect them as they are passed unto you, I will shepherd as they are delivered unto your altar. Blameless wasn't enough, but these are guilty. Principalities high enough to warrant an equivalent exchange for their evil.

Grant us the gift of possession free us in the night to fly, we will smell their scent.

Sustain our numbers as we swarm their minds and spirits. Harden our exoskeletons with each onslaught. Our tonnage will rupture their spirits and our bladed tongues will provide the abrasion needed to rupture the mind. Give us their Ear Gates and show us new songs to sing. Guide us to their fractures as we infect the marrow. Prepare it well. Give me what is hidden in it.

Creator of the universe point creation back at us if you must.

Send alien stones and pummel this planet. But deliver mine, assign a host of seraphim and erect a hedge of protection to encircle them. And if, out there, any molecule has sprung new life in this galaxy; And with the gift of life, has decided to aide and abed my enemy; Crush them wholly in the vacuum of space. Press them into a point and Let me watch their odd appendages implode into even odder shapes. Reduce them to zero. If any life, organic or inverse shall rise or draw their swords against me, trust me with the lifting of hades into this higher realm; And may their towers fall by your grace.

Affliction!

Fuse them, oxidize their hearts, split their atoms until division no longer produces offspring and burn what can not be bisected. The wonder of life is a mutual agreement, one that has been breached with blatant disregard. And so, I call forth an Angel of Slaughter to help me to renegotiate the terms.

Oh beast of reverence, align yourself with us who are hurt. I command ye horrible spirit, step down from paradise, train us in hell raising and hell keeping and bloodletting.

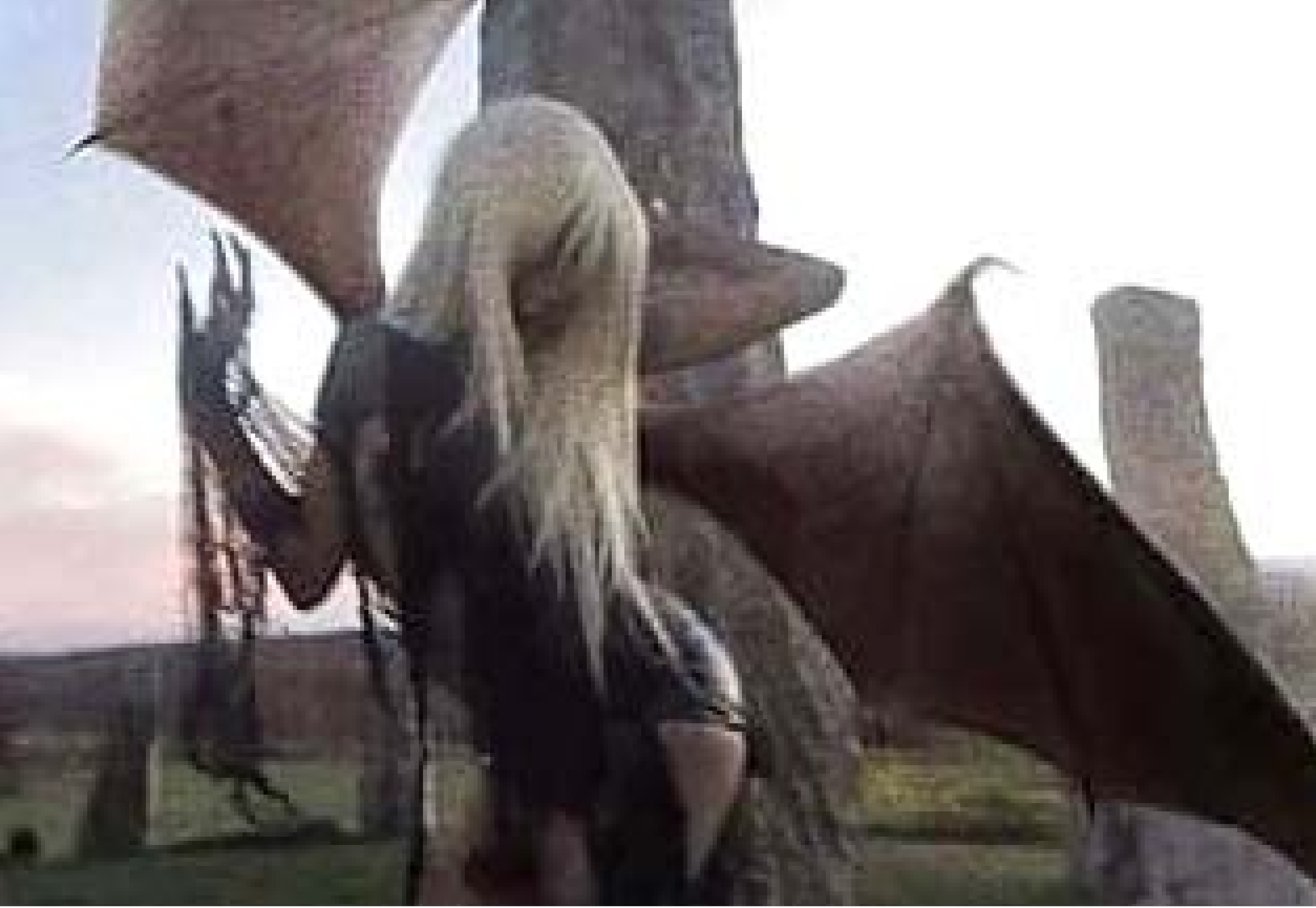
And as our spirits raise to fly in the night, raise the skin on our backs into sister hills, raise these hills until bones breach. Grow them long until fully formed. Raw and delicate. Let our leather harden in the light of the Son. And after seven days we will outstretch them towards you in glory as we begin our first earthly ascent.

The atmosphere will be cold and the week of fasting will leave us with many pits.

Retroactively bioengineer us to better metabolize blood. And by the time we descend may our stomachs be ready to drink of their wine and of their children's wine. Let us laugh and drink and rest on this the seventh day feast.

Rossa Harris

USA, 2025



PATRIOTIC

JUNKIE

Patriotic Junkie

2.1 TRAINING THE MUSCLE OF RESISTANCE

A manifesto by GALASSIA, Antizionist assembly of art and cultural workers. Previously published on NERO Editions, updated for this publication in May 2026.

We are workers in art and culture: artists, curators, researchers, teachers, technicians and many other subjectivities. We come from different backgrounds, but we are united by the structural precariousness of our sectors and a growing unease.

We cannot accept the silence—or worse, the active complicity—of Italian art and cultural institutions in the face of the systematic destruction of Palestine and the collapse of the already very limited institutions of international law.

In recent months, we have organised ourselves into territorial, national and transnational groups to denounce and oppose this complicity. To throw grains of sand into the gears of an artistic and cultural system increasingly subordinated to power—in particular to a racist, fundamentalist and violent ideology: Zionism, which supports and legitimises the Palestinian genocide perpetrated by the Israeli government with the support of its allies.

We are, therefore, anti-Zionist workers.

This means not looking away from the horror that is being live-broadcasted to us. This means building instruments of opposition and practices of collective resistance based on evidence, justice, and solidarity. This means rejecting the conceptual and linguistic aberrations that justify the “civilisation war,” the “defence of the West,” the fight against “darkness,” the “barbarians,” the “Islamisation of the world.” This means exposing the double standards of Western institutions—particularly cultural institutions—that proclaim justice but shy away from translating this principle into concrete acts. This means refusing to take part in yet another exhibition, seminar or debate against colonialism, hosted by institutions that not only take no responsibility, do not translate words into practices, nouns into verbs, but are actively involved in the very processes that their programmes purport to counter.

To broaden this refusal, we have initiated an enquiry into the state of the art in Italy: a militant, transfeminist, and decolonial investigation into the intertwining of the art and cultural system, the war industry, Zionist propaganda, and the rise of the extreme right in Italy and around the world. We asked ourselves: where are we? For whom are we working? With what funds? And what crimes are these funds helping to support and silence? We have highlighted a disturbing panorama, not only for the links between artistic and cultural institutions and the war industries involved in the genocide in Palestine—in open violation of the rulings of the International Court of Justice and the International Criminal Court—but for the disregard with which these links are exhibited. We are not talking about hidden collusion: we are talking about declared and celebrated partnerships in public programmes, at events, on institutional websites, without any modesty, without any assumption of responsibility. This scenario reflects the data provided by SIPRI (Stockholm International Peace Research Institute), according to which Italy is currently the world’s third-largest arms exporter to Israel, preceded only by the United States and Germany. Confirming the extent of this complicity, there are also ISTAT data on foreign trade: in the last quarter of 2023 alone, Italy exported weapons and ammunition to Israel to the value of 2.1 million euros; in 2024, the figure rises to 5.2 million, in addition to the issuing of 42 new authorisations for the export of armaments to Israel, for a total estimated value of around 155 million euros. All this in blatant violation of the UN Arms Trade Treaty (ATT, 2013), which imposes strict limits on arms exports to avoid complicity in crimes against civilians, including gender-based violence and genocide.

Even without idealising international law—whose limits and imperial roots we recognise—we reject the cynicism and resignation that would lead to its abandonment, precisely as the Israeli government and its main allies desire.

In the face of this ostentation of impunity, we have chosen to practise and promote forms of cultural boycott as an active political intervention from the places we inhabit, in resonance with the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI), launched in 2004 to contribute to the struggle for freedom, justice and equality of the Palestinian people. A minimal but necessary gesture: to resist, to hinder the normalisation of genocide, to interrupt the undisturbed course of events.

The cultural boycott is not an issue to be debated abstractly, but a reality that runs through our present. We do not discuss whether to boycott or not: we assume that the cultural boycott is already a condition to be faced, both by those working in the arts and culture system and by institutions. It marks the recognition that art and culture are neither neutral nor autonomous with respect to the political and material conditions in which they are produced, exhibited and received. Insisting on cultural dialogue without conditions means ignoring the colonial power structures that determine who has access to speech and who is excluded.

In this sense, we have reactivated the cultural boycott as an im/productive tool. Eyal Weizman calls it a “form of general strike” and a practice of “co-resistance,” useful for building alliances and decolonial cultural platforms (2017). Cultural boycott is an act of collective refusal that does not merely interrupt, but opens a space for new horizons of dialogue and solidarity, especially with anti-colonial struggles, such as the Palestinian one.

From this perspective, and against all detractors, we recognise that the cultural boycott does not shut down dialogue but redefines its terms and conditions: with whom do we dialogue? On what basis? And at what cost? Far from being an interruption as an end in itself, the cultural boycott has the ambition to open up new spaces for reflection—more just, horizontal, conscious.

Boycott not only as opposition: we refuse to be defined exclusively by what we oppose. The boycott goes beyond the very existence of the oppressors. Rather than conceiving it only as a reaction, we have asked ourselves: what if resistance were an autonomous force, capable of preceding, overwhelming, and dismantling structures of domination? Cultural boycott as a generative act, then, perhaps its most powerful and radical proposal. As a concrete possibility to build new cultural, ethical, and political platforms. A tool to rethink art and culture as fields of struggle and possibility, to imagine alternative institutions and practices worthy of their transformative promise. Because, as Omar El Akkad writes, every small act of resistance trains the muscle of resistance. And every gesture of indifference trains another muscle: the one that prepares us to ignore, tomorrow, even greater horrors (2025).

**WHEREVER YOU ARE, WHATEVER SAND YOU CAN THROW ON THE GEARS OF GENOCIDE, DO IT NOW.
IF IT'S A HANDFUL, THROW IT. IF IT'S A FINGERNAIL FULL, SCRAPE IT OUT AND THROW.
GET IN THE WAY HOWEVER YOU CAN.**

RASHA ABDULHADI, 2023

2.1.1 MAXXI

In recent years, MAXXI - the National Museum of XXI Century Arts has hosted numerous events that, directly or indirectly, have contributed to legitimising the policies of the Israeli government, presenting them from a cultural perspective and detached from the colonial context and dynamics of military occupation.

These include Tel Aviv, The White City (May 2018), an exhibition dedicated to Israel's so-called "white city," presented without any reference to the colonial context in which over 4,000 modernist buildings have been erected; the celebrations for the 75th anniversary of the birth of the State of Israel (May 2023); the meeting Ninety-five per cent heaven, five per cent hell (November 2023); and the event 7 October 2023: Israel burns, curated by Fiamma Nirenstein (February 2024), in which the narrative of the conflict was highly one-sided, omitting the historical and current responsibilities of the Israeli government.

On February 14, 2024, on the occasion of the event 7 October, Israel burns, [NB: the title was changed in MAXXI's public facing website, now citing only 'October 7'] a group of art and culture workers organised a rally in front of the museum. The protesters were prevented from entering the museum, were identified by the police who were already there—turning the museum into a place of inaccessibility and surveillance—and were subjected to sexist and aggressive insults by some members of the public. In the following days, the same group temporarily occupied MAXXI's atrium to denounce the institutional silence regarding the museum's role in legitimising political positions related to the ongoing genocide.

Despite these actions, MAXXI continues to promote initiatives that convey a securitarian and geopolitically aligned narrative with policies of control and militarisation.
On May 17th 2025, the MAXXI museum inaugurated the exhibition Mediterranea. Visioni di un mare antico e complesso. The show presented the Mediterranean Sea through immersive installations and previously unseen satellite images, combining scientific and artistic elements and featuring loans from various Italian cultural institutions alongside works from the MAXXI Collection. The exhibition emphasised themes of "surveillance" and "protection of natural heritage," portraying the Mediterranean as a space to be monitored and defended. It was realised in collaboration with organisations including e-GEOS, which is known to cooperate with Frontex, the European agency involved in migration control and border security. The project's focus on satellite imagery and technical monitoring reflects a securitarian and geopolitical narrative aligned with policies of control and militarisation. Moreover, the exhibition was largely composed of loans and designed as a travelling project, indicating that MAXXI is increasingly functioning as a venue for corporate and institutional operations rather than as an independent cultural producer. The entities involved in the exhibition project—including Med-Or Italian Foundation, e-GEOS, Telespazio, the Italian Space Agency (ASI) and the European Space Agency (ESA)—are actively engaged in programmes related to border surveillance and the militarisation of Mediterranean space. In some cases, they are directly linked to technologies used in Israeli military operations in Gaza and in the repression of migration.

For these reasons, a boycott campaign against MAXXI was launched on 23 April 2025, with the aim of demanding that the museum's management immediately cease all relations and collaborations with such entities. A message was also sent to the cultural institutions involved in the loans—Museo delle Civiltà, Museo Nazionale Etrusco di Villa Giulia, Museo Nazionale Romano, Società Geografica Italiana and Regione Siciliana - Soprintendenza del Mare—asking for clarification of their involvement and the assumption of a public position of dissent, with an invitation to withdraw from the exhibition. The same request was also addressed to the artists involved—Rossella Biscotti, Nicolò De Giorgis, Luca Trevisani—and to the curators Viviana Panaccia and Eleonora Farina (associate curator).

In early May 2025, although no reply had been received from those directly involved, the name of Rossella Biscotti no longer appeared among the participants in the exhibition, as reported on MAXXI's official website. In light of this, Galassia also renewed its call to the public to boycott the exhibition and to take an active part in contesting all forms of cultural legitimation of apartheid and ongoing violence.

Let's take a closer look at the companies and foundations involved in the exhibition.

Med-Or Italian Foundation is the cultural foundation of Leonardo S.p.A., a leading global arms manufacturer and directly involved in the supply of military equipment to Israel. In July 2022, Leonardo acquired the Israeli company RADA Electronic Industries, manufacturer of the radars used in the "Iron Fist" system mounted on Israeli armoured vehicles currently deployed in Gaza, as well as supplying combat helicopters to the Israeli army. The foundation's ordinary members also include Eni and MBDA Italia, one of the largest European companies in the missile systems sector. Relations between Med-Or and Israel are formalised by a memorandum signed in March 2023 with the Institute for National Security Studies (INSS) in Tel Aviv, through which scholarships are granted to Israeli students to conduct research in Italy. The partnership focuses on topics such as security, cybersecurity, artificial intelligence, geopolitics and surveillance, in collaboration with the School of Government of LUISS, which has co-published with INSS a research on the integration of artificial intelligence in the military.

Leonardo S.p.a. is the largest arms manufacturer in the European Union, the second largest in Europe and the 13th largest in the world (source: SIPRI). Although it is positioned in the "ADS" (Aerospace, Defence, Security) market, 83% of its turnover comes from the defence sector, and 88% of its customers are governments (Budget 2022, published March 2023). The Italian Ministry of Finance holds a 30.2% stake in Leonardo, making it the company's single largest shareholder, while 51.8% is held by institutional investors, primarily from the UK and the US.

Through the acquisition of RADA, Leonardo created Leonardo DRS, with facilities and operational personnel in Israel. However, ties with the Israeli military are long-standing: in 2012, Alenia Aermacchi (Leonardo) supplied 30 M-346 aircraft to the Israeli Air Force; in 2019, Israel purchased 7 AW119Kx "Koala" helicopters, with an option for 9 more. In 2022, Leonardo finalised the acquisition of RADA. After 7 October 2023, Leonardo continued to provide technical support, repairs and spare parts for the Israeli M-346s, with an estimated value of around €7 million by 2024. In September 2024, Leonardo DRS was awarded a $165 million contract for military supplies to Israel, with deliveries scheduled from 2027.

Further information is available in the Weapon Watch report and from DISME, an online repository dedicated to mapping and documenting collaborations between international companies and the Israeli military and security complex.

e-GEOS is a company specialising in defence and intelligence products and a supplier to Frontex, the European agency responsible for violent rejections at the EU borders. Frontex uses Israeli drones equipped with technology tested in Gaza. In 2021, e-GEOS signed an agreement with ImageSat International, an Israeli company, to merge their respective satellite constellations, creating "one of the most powerful commercial intelligence-gathering capabilities in the world." According to an analysis by Statewatch, in 2020, Frontex entrusted IAI and Elbit Systems (Israeli companies) with the aerial surveillance of the Mediterranean using drones, with two contracts worth EUR 50 million each.

Telespazio, controlled by Leonardo (67%) and Thales (33%), is active in civil and military satellite systems. As part of the 2012 Italy-Israel agreements, it served as prime contractor for the OPTSAT-3000 satellite, part of an agreement that also included the supply to Israel of the M-346 and Italy's purchase of two G550 CAEW "Eitam" radar aircraft, produced by IAI and Elta Systems. Thales, a minority shareholder in Telespazio, supplied components for Israeli military drones (Heron TP and Hermes 900), deployed in the Gaza Strip, worth around EUR 2 million.

ASI (Italian Space Agency) and ESA (European Space Agency), both involved in the Mediterranean exhibition, collaborate with the Israeli Space Agency (ISA) in joint projects involving Leonardo, Thales and e-GEOS. Major projects include the SHALOM Project (2010-2025), for the development of a hyperspectral satellite with IAI and Elbit Systems. In 2020, ASI and ISA jointly launched the DIDO-3 satellite for scientific purposes. In January 2025, they signed new agreements for a joint lunar exploration project. ASI is also the co-owner of e-GEOS, thus strengthening the intertwining of European and Israeli scientific research, space and military apparatus.

These are not isolated instances: as documented in the report, MAXXI has maintained structural ties with institutions and corporate sponsors directly or indirectly linked to Israel's military and colonial apparatus, including Enel, a founding partner since 2015, which opened an innovation hub in Tel Aviv and partnered with the state-owned Israel Electric Corporation, and KME, an institutional sponsor since 2023 whose copper products supply the global defence industry. The museum has also received ongoing support from Deloitte, whose Israeli branch operates in the defence and intelligence sectors, and maintains a structural institutional relationship with the Italian Ministry of Defence, which has transferred former military buildings to the museum as part of an expansion agreement. In March 2026, Weapon Watch, Giovani Palestinesi d'Italia, People's Embargo for Palestine and Palestine Youth Movement published Made in Italy, Delivered to Israel: Italian Military and Energy Transfers Fueling Genocide, documenting over 416 military shipments from Italy to Israel since October 2023, including approximately 150 traced to Leonardo S.p.A. In July 2025, UN Special Rapporteur Francesca Albanese similarly named Leonardo in her report From Economy of Occupation to Economy of Genocide, in connection with the F-35 programme and its DRS-RADA subsidiary. It is against this backdrop, a web of institutional and corporate entanglements that MAXXI has refused to publicly address, that artists and cultural workers began to respond.

In September 2025, Galassia was contacted by a group of five international artists invited by MAXXI to partake in the exhibition 1+1: The Relational Years, curated by Nicolas Bourriaud. The five artists (Phil Collins and the creative producer Siniša Mitrović, Dora García, Tania Bruguera, Alessandra Saviotti and Gemma Medina) decided to adhere to boycotting campaign, refused the museum's invitation, and coordinated with Galassia Antisionista a public response, co-publishing a statement that stated their position and amplified the call for boycotting, calling on art and cultural workers to join the boycott until the museum unequivocally denounces Israel's genocide in Gaza and the colonization of Palestine, and commits to severing all ties with companies complicit in crimes against humanity. The exhibition opened on October 29th. Following this, Galassia initiated a broader boycott campaign against MAXXI, launching a public statement open for signatures and support. What began as an artists' response has since evolved into a collective and open call, extending to all artists, cultural workers, collectives, and allies to join a permanent boycott of the museum until it unequivocally:

- Takes a public stand against the genocide in Palestine and Israel's illegal occupation;
- Ceases to host events that promote or align with Zionist narratives;
- Severs all ties with entities and companies complicit in Israel's crimes and commits to becoming an apartheid-free zone.

Months later, three further artists (Alice Visentin, Grossi Maglioni, and Sagg Napoli) joined the boycott campaign and withdrew from MAXXI's invitation to participate in Tragicomica, an exhibition co-curated by Francesco Stocchi (MAXXI's director) and Andrea Belliniche, which opened on April 2, 2026. Deeming it "no longer possible to sidestep a clear stance from MAXXI on the transparency of its institutional and economic relationships, and on the nature of its partnerships," seven members of Tragicomica's scientific committee (Piersandra Di Matteo, Jamila Mascat, Davide Oberto, Annalisa Sacchi, Elettra Stimilli, Francesco Ventrella, and Giovanna Zapperi) also took a public position, publishing an open letter in il manifesto titled "MAXXI: 'Stop evading the debate on the genocide in Palestine.'"
To date (3rd May, 2026), MAXXI has remained silent, offering no public response to the artists' statements nor to the wider boycott campaign, while its communications and partnerships have become increasingly opaque.

2.1.2 TRIENNALE INEQUALITIES

On May 13th 2025, the 24th International Exhibition titled Inequalities was inaugurated at Triennale Milano. Realised under the general commission of Stefano Boeri, the exhibition presents evident issues due to its superficial treatment of dramatic topics, such as the genocide in Gaza, and the clear incompatibility of its general commissioner with a critical engagement on themes of inequality. Moreover, all the private partners of Inequalities are linked, to different extents, to the Israeli military-industrial complex and economic system.

Appointing as the head of a cultural initiative dedicated to inequalities someone who has long been engaged in promoting increasingly exclusive and inaccessible urban models appears as a paradoxical decision. Adding to this are serious legal proceedings involving Stefano Boeri, including charges of bid rigging, illegal development, and building code violations for public and private building projects in Milan, making his role as general commissioner of a cultural event of such kind totally inappropriate. Unsurprisingly, the exhibition section dedicated to the city of Milan— Milan: Paradoxes and Opportunities—offers an aestheticised and utterly inadequate portrayal of the predatory urban dynamics tearing apart the city's social fabric.

Even more alarming is the superficial and distorted representation of the genocide in Gaza presented within the Inequalities exhibition. The genocide of the Palestinian people perpetrated by Israel—one of the most blatant manifestations of inequality in our time—is addressed solely through an installation by an Italian economist specialising in visual journalism: 471 Days by Filippo Teoldi. In the description of the work, the genocide is referred to as a "humanitarian catastrophe in Gaza," during which "from the Hamas attack on October 7, 2023, to the fragile ceasefire on January 19, 2025, an estimated 48,500 people died." The term genocide is never mentioned, nor is there any reference to the Israeli occupation of Palestine. In a video presentation of the work, Teoldi describes the genocide of the Palestinian people as "the war between Israel and Hamas in Gaza," placing colonisers and the colonised on the same level.

The exclusion of Palestinian voices, the absence of any reference to genocide or to Israel's colonisation of Palestine, clearly aligns Triennale with Zionist propaganda and legitimises the policies of apartheid and structural violence that have oppressed the Palestinian people for decades. This narrative unfolds within a cultural institution largely funded by public money (in 2023, around €8.8 million, representing over 85% of Triennale's total contributions). The Fondazione La Triennale di Milano is also governed by a Board of Directors composed of Stefano Boeri and representatives from public institutions such as the Ministry of Culture, the Municipality of Milan, the Lombardy Region, and the Chamber of Commerce of Milan, Monza Brianza, and Lodi. Thus, this results in a process of institutional normalisation of the crimes committed by Israel. The paradox of Triennale Inequalities is further underscored by its private partners—Deloitte, Lavazza, Lundbeck and Idealista—companies that maintain close ties with the Israeli economy and military system.

Deloitte, the world's largest professional services network, not only has offices in the occupied Palestinian territories but also offers consulting services to the Israeli Ministry of Defence. This link between Deloitte and the Israeli military is confirmed by the person holding the position of CTO in Deloitte's technology division in Israel—Colonel Tovi Kochav—who managed operational and intelligence systems in the Israeli Air Force for 29 years. On a broader scale, Deloitte is now advising national governments seeking to implement rearmament strategies. As stated on its website, "To be effective, militaries must routinely change to keep pace with new technologies, talent demands, and processes. The Deloitte Centre for Government Insights is helping militaries understand these shifts through innovative research designed to give militaries pragmatic recommendations as they prepare for the future of warfighting."

Lavazza operates in the Israeli coffee market through MeyEden Ltd., an Israeli company that is part of the Eden Springs group and extracts water from the occupied Syrian Golan Heights, a Syrian territory illegally occupied by Israel since 1967. In 2021, Lavazza also pressured Arsenal's management to censor footballer Mohamed Elneny for publicly expressing solidarity with Palestine on social media.

Lundbeck, a Danish pharmaceutical multinational, has been involved in several scandals, including pay-for-delay agreements sanctioned by the EU with a €93 million fine in 2021, and misuse of charitable funds, which led to a penalty of over $52 million in the United States. The company operates in Israel through Lundbeck Israel Ltd. and maintains scientific and commercial collaborations with Teva, Israel's leading pharmaceutical company. Also in 2024, Lundbeck conducted a secret operation to locate its employee Keith Siegel, who was held hostage in Gaza. The months-long mission between Tel Aviv and Gaza involved a former MI6 agent. The operation was unsuccessful, and the details remain classified.[1]

Idealista, in which private equity group EQT holds an 18% stake. In 2021, EQT entered into a partnership with CYE, an Israeli company specialising in cybersecurity optimisation through real-world attack simulations.

Finally, the public programme of Triennale Inequalities is organised in collaboration with the Fondazione Eni Enrico Mattei, an institution linked to Eni, which is also directly involved in the colonisation of Palestine. On 29 October 2023, three weeks after the beginning of Israel's genocide in Gaza, the Israeli Ministry of Energy granted several licenses for the exploration of gas fields off the coast of the Strip to international oil companies, including Eni. These concessions represent a serious violation of international law, as the gas fields are located within the borders of Palestinian territories.[2]

Since the exhibition opened, several groups of art and cultural workers have been engaged in a counter-information campaign aimed at highlighting all the contradictions of an international event dedicated to inequalities, but directly involved in real estate speculation, military industry, and Israeli colonisation of Palestine. On July 8th 2025, Galassia entered the spaces of Triennale Milano to denounce the complicity of the International Exhibition Inequalities with the genocide of Palestinian people. On that occasion, Galassia asked to remove the installation 471 Days, for using a narrative that erase decades of oppression by zionist colonisers onto colonised Palestinian people, placing on the same rhetoric level Israelis and Palestinians. The installation wilfully avoids talking about genocide, describing the current events as a "humanitarian crisis in Gaza", and does not denounce (or even mention) the heinous crimes committed by Israel. The anti-zionist assembly, also demanded to the Triennale Milano to publicly condemn the Israeli occupation of Palestine and the genocide of Palestinian people and to sever all partnerships with businesses that profit off from this situation.

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[1] Update April 2026: In September 2025, Lundbeck transferred its Israeli commercial operations to Swixx BioPharma as part of a global restructuring, but continues to distribute its full product portfolio in Israel through this partnership.

[2] Update April 2026: On 24 March 2026, after more than two and a half years of mounting pressure from civil-society campaigns, including BDS, ReCommon, and other civic-society actors, Eni announced its withdrawal from the consortium, "a decision made as part of the strategic rationalization and diversification of its upstream activities". Eni remains problematic due to its positioning as a major European provider of refined oil products to Israel and its ongoing partnership with Ithaca Energy, a UK-based company controlled by the Israeli Delek Group, which is listed by the United Nations for supporting illegal settlements in the occupied Palestinian territories. Between November 2023 and October 2025, Italy supplied Israel with approximately 310,000 tonnes of refined petroleum products, making it one of the main exporters to the country.

2.1.3 BAR TUR GRANT AND CORTONA ON THE MOVE

In early 2026, the photography festival Cortona On The Move renewed, for the second year in a row, its partnership Zionist-founded Bartur Grant for documentary photography.

Born in Israel, Amnon Bar-Tur, founder of the grant, served in the IDF as military photographer and correspondent and is the founder and managing director of Safe Harbor Investment Group LCC, based in Netanya (Israel) and New Jersey (USA). Proud Zionist, Amnon Bar-Tur regularly supports and amplifies Zionist propaganda and fake news on his social media channels, particularly on LinkedIn, sharing posts and articles that describe the ongoing genocide of Palestinians a “false claim”; describing the recognition of a Palestinian state as “reckless in extreme”; supporting claims that Hamas is running humanitarian organisations such as Oxfam, Doctors Without Borders and Save the Children; describing Israel as a “beacon of light in a sea of darkness”; denying allegations of sexual assault and rape of Palestinian hostages by the IDF within Israeli prisons; undermining the Pro-Palestinian movement and conflating anti-Zionism with antisemitism.

The majority of the articles shared by Bar-Tur are originally published on the Israeli platform ‘HonestReporting’, a pro-Israel media watchdog group known for targeting and threatening journalists that express pro-Palestinian views and for circulating unsubstantiated allegations, which helped legitimise the killing of Palestinian journalists in subsequent attacks by the IDF. According to the World Press Freedom Index, compiled by Reporters Without Borders, HonestReporting “defines itself as a “charitable organisation,” constantly defames journalists and media outlets that take a critical view of Israel. After insinuating without any credible evidence, in the wake of 7 October 2023, that journalists working for Reuters, the New York Times, the Associated Press and CNN had prior knowledge of Hamas’s attacks, Honest Reporting continues in 2025 to portray journalism as a conspiratorial endeavour and, in so doing, to endanger journalists. Every week, this organisation publishes articles accusing journalists of dishonesty, and sometimes even of complicity in crimes.”

Beyond Bar-Tur’s own personal views, the media partners of the grant, Hot Mirror (educational partner of the grant) and PROJECTIONS also display complicity in the erasure of the Palestinian struggle. Whilst both platforms deal with photographic culture through reportage and documentary storytelling, they are characterised by the complete absence of work documenting what has been happening in Palestine since October 2023. Hot Mirror has instead favoured unproblematic narratives of life in Israel that glide over the occupation and the genocide. PROJECTIONS, founded by jury member Frank Meo, a platform devoted to “issues that demand sustained attention” by publishing single urgent issue episodes, has published about Ukraine, Covid-19, Roe vs Wade, LA Fires, APA Nights and White House Photographers, but failed to dedicate any space to Palestine or to Israel’s countless crimes.

Galassia consider this active erasure of the Palestinian struggle, happening within platforms that claim to “stand with photographers and picture editors who refuse to look away [...] those who believe images should interrogate culture, not decorate it.”

Galassia is outraged by Cortona On the Move’s decision to partner with a Zionist-led photography grant, more so in the context of a contemporary documentary festival happening in a country subserved to the genocidal Israeli government, while our own government grows more repressive by the day, implementing cuts to culture, education and healthcare, and criminalising dissent through legal measures such as the Security Decree, the Caviano Decree, and the Delrio bill: legal instruments that not only criminalise dissent, but also target forms of mutual aid and autonomous culture. The connection between Cortona On the Move and the BarTur Grant embodies the complicity of a cultural system that legitimises Zionist propaganda by agreeing to collaborate with companies and individuals that support the Israeli occupation of Palestinian lands.

In response, on January 29th, 2026, Galassia has launched an information campaign, inviting the jury of the grant to step down from jury duty, and inviting Cortona On The Move to reconsider their partnership. Within the first days from launching our campaign, 5 members of the jury stepped down from their role. Three weeks from the launch of our campaign, following the withdrawal of the jury members and growing internal pressure, COTM and Bar Tur Photo Award officially announced the end of their partnership.

Whilst Galassia recognises and celebrates this initial result, the official announcement released by Cortona On The Move provides no explanation regarding the reasons that led to the end of the partnership, and fails to take a clear stance in support of the Palestinian struggle, and against the pervasive presence of Zionism in the cultural sector.

2.1.4 ALA ART PRIZE

Launched in 2021, the ALA Art Prize is aimed at artists under 35, selected through an open call to realise projects conceived for the group’s Neapolitan headquarters. The selection is curated by a scientific committee composed of exponents of the contemporary art world.

Behind this façade, however, lies the direct involvement of the aerospace company ALA Group, active in the logistics of components for war jets, including the F-35, Eurofighter and M346 planes now used by the Israeli army in the bombing of Gaza. Founded in Naples in 2009 by the Scannapieco brothers (who still own three-quarters of the capital) and Vittorio Genna, ALA now has eight offices in Italy and others in France, Germany, the UK, Spain, Turkey, China, North America, and Israel. A quarter of the ownership is held by Borsa Italiana S.p.a., while the CEO, Roberto Tonna, comes from management experience in the United States. In the last six years, the company has obtained official authorisations for exports of military components worth EUR 3.8 million (source: Chamber of Commerce), which—via the UK—were most likely delivered to Tel Aviv.

In the face of a staggering increase in capital (from €81 million in 2018 to €132 million in 2023, up to €291 million in 2024), ALA Group recorded only a modest increase in the number of employees: around 190 in 2024, up from 156 in 2018. A figure that clearly belies the political narrative that presents European rearmament as an employment driver.

Since 2018, ALA has been active in Israel through its subsidiary ALA Israel (ALA Yail Aerotec Israel LTD), founded as a joint venture with Oren Goor, CEO of Yail Noa, a Tel Aviv-based military company. Goor is also CEO and founder of Mobius Protection Systems, a manufacturer of seats for military vehicles and a business partner of, among others, Leonardo S.p.A. Through this network, ALA is now a strategic supplier to Israel Aerospace Industries (IAI) and Elbit Systems, two of Israel’s leading defence companies, specialising in the production of drones, missiles, warplanes and advanced military systems. The links between ALA and the Israeli military are extensively documented on the group’s website.

A boycott campaign against the ALA Art Prize was launched on 9 April 2025. After an initial research phase, a direct confrontation was sought with artists and curators involved in the prize.

2.1.5 PALAZZO DELLE ESPOSIZIONI

On 18 June 2024, the exhibition *The Six-legged Dog, La storia di un’icona che guarda al futuro* (The story of an icon that looks to the future), entirely dedicated to celebrating Eni, Italy’s leading fossil fuel multinational. The exhibition is sponsored by Eni itself, which exploits this operation to clean up its image through the legitimacy obtained in the cultural context: yet another case of art washing, hosted in one of the city’s major public institutions.

This cultural operation takes place while Eni is directly involved in the plundering of Palestinian resources. On 29 October 2023, in the midst of the ongoing genocide in Gaza, the Israeli Energy Minister announced the signing of an agreement granting Eni and other international and Israeli companies the licence to exploit the offshore gas field in front of the Gaza Strip, within maritime zone G, 62% of which falls in Palestinian territorial waters. The Italian government, Eni’s relative majority shareholder with a 32% stake, is therefore directly involved.[3]

The Israeli government’s position is based on the denial of Palestinian sovereignty: Israel has declared that “only sovereign states have the right to maritime zones, including territorial seas and exclusive economic zones.” According to this logic, Palestine, which is not recognised by Israel, would have no legal rights over those waters, despite its accession to the UN Convention on the Law of the Sea (UNCLOS) and the legitimate projection of its exclusive economic zone for 20 nautical miles from the coast in 2019. Again, art and cultural workers launched actions and a boycott campaign.

2.1.6 MIART

From 4 to 6 April 2025, a new edition of MiArt, the international contemporary art fair in Milan, took place, featuring 179 galleries from all over the world. As with Artissima in Turin, MiArt’s main partner is Intesa Sanpaolo. Intesa Sanpaolo has close financial ties with Leonardo S.pa., the Italian defence giant, the EU’s second largest arms manufacturer and directly involved in the genocide of the Palestinian people. As mentioned above, in July 2022, Leonardo acquired the Israeli company RADA Electronic Industries, specialising in tactical radar and anti-drone systems, creating the new company DRS RADA Technologies, based in Israel. DRS RADA contributed to the Iron Fist system, installed on the new armoured vehicles deployed in Gaza by the Israeli army. Not to be outdone, Leonardo also supplies technology and components for the Caterpillar D9 armoured bulldozers, used by the Israeli army to demolish Palestinian homes, and military trucks for transporting tanks and heavy vehicles. Here too, art and cultural workers have launched actions and a boycott campaign.

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[3] Update April 2026:
*On 24 March 2026, after more than two and a half years of mounting pressure from civil-society campaigns, including BDS, ReCommon, and other civic-society actors, Eni announced its withdrawal from the consortium, “a decision made as part of the strategic rationalization and diversification of its upstream activities”. Eni remains problematic due to its positioning as a major European provider of refined oil products to Israel and its ongoing partnership with Ithaca Energy, a UK-based company controlled by the Israeli Delek Group, which is listed by the United Nations for supporting illegal settlements in the occupied Palestinian territories. Between November 2023 and October 2025, Italy supplied Israel with approximately 310,000 tonnes of refined petroleum products, making it one of the main exporters to the country.

2.1.7 TEATRO FRANCO PARENTI

Last but not least, it has to be said: the Franco Parenti Theatre in Milan, founded in 1972 under the name of the Pier Lombardo Theatre, has established itself from the very beginning as one of the main stages for "intellectual" Zionist propaganda in Italy. Its artistic director, Andrée Ruth Shammah, has always had close and avowed relations with Milan's political and economic elite and is a recognised point of reference for the Italian Jewish community. She has also been put forward by Ignazio La Russa as a candidate for deputy mayor in the upcoming elections to the Milan City Council. Under the guise of a sophisticated and inclusive cultural programme, the theatre regularly hosts events that convey, in increasingly overt forms, Israeli government propaganda. A significant example is the event entitled The Truth about the Israeli-Palestinian Conflict (yes, with a capital "T"), organised on 6 June 2024 by the association Setteottobre and featuring Eylon Levy, former spokesperson for the Israeli government.

This is only one of the episodes, but the list is long. It is therefore worth reminding the reader that the Franco Parenti Theatre is approximately 70% publicly funded. Galassia therefore asks: do the Milan City Council and the Lombardy Region intend to renew their economic support this year as well to an institution that exposes itself in such a biased and ideologically aligned manner?

Against this drift, workers in art and culture have responded with various forms of intervention. The last few months have seen direct actions at the theatre, as well as attack campaigns near the venue, and forms of boycotts organised in dialogue with artists and technocrats active within the theatre itself.

2.2 BENEATH THE SURFACE

An extract from BENEATH THE SURFACE: DEEP LISTENING, BURIED NARRATIVES, AND EMBODIED RESISTANCE by Luïza Luz. Published by Archive Books & we make it 2024 (1st Edition), 2026 (2nd Edition).

Luïza Luz (they/them) is a Brasilian transdisciplinary artist, educator, and author born in São Paulo and based in Berlin. Their work moves between the personal, the political, and the ecological, wielding radical pedagogies, deep listening, and embodiment as mediums of emancipation. They are the author of Beneath the Surface(2024), In Defiance, We Listen Deeper (2026), and co-author of Planetary Embodiment (2023). They have taught at the Berlin University of the Arts and lecture at Sandberg Instituut Amsterdam.

WHATEVER IS ALIVE IN YOU IS ALIVE IN ME

[… What we feel in our bodies is undeniable. When we listen carefully, not only do our imprints become palpable, but the struggles of those we do not yet know also become our own. Listening to the body opens pathways for individuals and communities to respond differently. These patterns extend beyond the personal; they often connect to larger systems of oppression and exploitation—imperialism, colonialism, patriarchy, capitalism — that shape individual and collective realities. These structures perpetuate cycles of harm and frequently operate at a subconscious level. Accessing the resilience embedded in ancestral memories has the power to disrupt these dynamics. Without drawing on this wisdom, there is a risk of silencing stories that hold the potential to challenge dominant narratives and envision possibilities for the Planetary transition. How do we begin to face this knot inside? Trauma can only be released when acknowledged. Yet, naming it does not mean it is resolved, nor does it mean we are bound to it forever. The knot in our throat is more than a block—it is an invitation to speak, a chance to release what has been held back for too long. What does it mean to find our voice and make it heard when silence feels safer? This knot carries the weight of stories yearning to be told. In sharing these stories, we may free ourselves, honoring those who came before us: our human ancestors and all the timelines of life and death that unfolded across time, leading to our existence today. …]

WE RECLAIM THE BODY IN LEARNING

[… In times when oppressive systems manipulate narratives and distort realities, paying attention to the wisdom embedded in our bodies is an essential act of resistance. This awareness challenges us to reconsider how knowledges are produced and who controls these narratives, questioning the structures that monopolize truth. While education often silences embodiment, Planetary resistance movements are reclaiming it — embracing presence, feeling, and the untold stories within. Reconnecting with these forgotten parts of ourselves unlearns the patterns of domination that disconnect, dichotomize, and polarize us. In this commitment, we must ask: what stories do our bodies hold? What messages are these forces of nature — the floods, fires, and storms — trying to convey? ...]

AS THE PLANET RESISTS, WE STAND IN SOLIDARITY

[… The connection between spiritual, political, and ecological balance manifests on a larger scale. In 2024, this transitional force erupted through student uprisings and activist movements worldwide — a collective act of radical listening and resistance against political, economic, and ecological oppression, largely inflicted by Western powers on the Global South. Arising in response to wars, ecocide, and genocide spanning from Palestine to Sudan and beyond, waves of resistance continue to spread, deeply rooted in anti-colonial and counter-imperialist struggles. This collective defiance is not an isolated act; it emerges from a shared recognition of the intersections between these crises and how dehumanization is wielded to justify the killing of innocent people and the destruction of lands. Such violence is legitimized based on race, skin color, and belief systems, all in the pursuit of profit and hollow narratives of control. …]

WE MUST DIG. STILL, LOVE IS THE TUNE

[… We are called to engage with these depths, to transform wounds into teachers and poison into medicine. Love is the tune guiding this work as we dare to imagine a Planet where embodied resistance nurtures the roots of knowledges and eco-liberation — an ecosystem of vulnerability, solidarity, and learning informed by our collective stories. Let this be an urgent call to all of us — to be present with our whole bodies, to embrace complexity, and to nurture the roots where the heart of the Earth and the heart of humanity meet. More than ever, the time to listen deeply is now. Only through listening, can we recognize our interdependence and act — with love as our compass. …]

LISTEN, THE CONTEXT IS STILL COLONIAL

[… The collective failure to listen runs through our political and social structures, shaping educational institutions. Despite the progressive ideals often celebrated in academic contexts — especially in artistic, cultural, and humanistic studies — existing power dynamics continue to suppress dissenting voices. Classrooms and universities, which could be ecosystems for imagining liberated futures and embodied learning, often reinforce dominant narratives based on separation and exclusion. In my experience as a student and teacher in these settings, the importance of decoloniality as a foundation for eco-liberation has become undeniable. …]

[… The bombardment of all universities in Gaza exposes how educational institutions are deliberately targeted and erased under regimes of oppression, emphasizing the sacredness of these knowledges and the cruel lengths to which these systems will go to silence them. At this critical moment, as political, ecological violence, and the rise of fascism peak, the constraints of current methodologies in teaching and learning become painfully and dangerously evident. …]

[… Language has always been a power tool — transmitting ideas, shaping and controlling how we understand the world and who gets to speak. For centuries, academia has been one of the primary spaces where colonial histories are reinforced through selective listening. This is not just about the discourse, but also about which narratives are allowed to thrive and which are silenced. The same happens in the arts and sciences, where language is used to either validate specific experiences or dismiss others. The process of validation, or dismissal, in the realm of language is profoundly influenced by various factors, including cultural heritage, race, gender identity, socioeconomic status, belief systems, age, educational background, and ability. These elements often act as gatekeepers, determining whose voices are heard and excluded. …]

[… Voices, languages, vibrations, movements, all living things, and the many forms of knowing and languaging often sidelined by written language and dominant discourses have much to offer. These plural knowledges — whether from human or more-than human sources — can deepen our understanding of individual and collective experiences and challenge the limitations imposed by linguistic, social, and environmental privileges. More than just contesting power structures, these ‘nonacademic’ ways of knowing play a crucial role in reimagining oppressive systems, particularly in times of crisis. …]

[… In this context, listening becomes a radical act — not merely hearing words but attuning to the vibrations of the bodies, the rhythms of the land, and the narratives of the Earth. It opens the way for meaningful dialogue, even when the conversations are challenging, discomforting, or confrontational. Deep listening is not just theoretical; it has tangible implications for how we live, teach, and relate to one another. …]

[… Here is an invitation to stay present, to speak from the heart, and to let our voices reveal buried truths. When we tune into this frequency, it challenges the role of academia in enabling emancipation. …]

CYCLE BREAKERS: A BRIEF REFLECTION ON POSITIONALITY

[… What stories have affected your life, and how do they shape your relationship with the themes presented here? Positionality involves more than identity; it is an ongoing practice of self-awareness in relation to power. It asks us to hold space for complexity, recognizing how lived experiences, privilege, and history impact not only perception but also opportunity. Whiteness, as I understand it, is a social construct that extends beyond skin color to encompass access and mindset. It can facilitate entry into educational or professional spaces, grant resources such as land, water, and food, ensure safety, and condition assumptions about belonging, worthiness, and competence. …]

[… As a non-binary, queer, pansexual person, my relationship with identity is fluid and expansive, continually evolving as I question normativity. This strength grounds this work. My migration from Brasil to Germany added depth to this reflection, framed by dominant discourses of the Global North about the Global South. As an artist in Europe, the ambiguity of my appearance and Latin American heritage intersects with social and economic structures that both tokenize and constrain, while paradoxically generating opportunities and precarity. The barrier of language complicates these interactions, shaping how I navigate these spaces. These layers are intertwined with personal experiences of loss and grief, deepening my understanding of care, continuity, and the fragile yet enduring web that connects us. …]

THE SURFACE

[… The surface represents the outermost layer between the initial impression of something or someone and a fuller, more embodied understanding of its depths. It offers only a partial narrative — a fragment of the whole — leaving much undisclosed. Generally, the surface aligns with conclusions rejecting or overlooking the need for more profound encounters and slower interpretations. It is a dimension where first impressions can override the complexity of what resides beneath, encouraging conclusions based on what is seen or assumed rather than felt or known. The surface is deceptive. …]

[… This emphasis on the surface is amplified in contemporary media, where images and stereotypes deepen “us vs. them” thinking. Through selective framing, sensational headlines, and biased narratives, media representations reduce complex identities and social dynamics to shallow labels. In doing so, they shape mainstream discourse and sustain social and political divides, reinforcing the very binaries that limit our conception of self, others, and the world around us. …]

WHAT IS BENEATH THE SURFACE ?

[… In navigating the complexities of these topics, my goal is to proceed thoughtfully, avoiding the reinforcement of surface-based divisions by engaging with multiple perspectives. I aim to move beyond simplified categorizations in understanding both Indigenous and Western narratives beneath the surface. Within Indigenous contexts, I acknowledge the need to avoid portraying these communities solely as victims, instead recognizing their agency as contributors of knowledges. At the same time, it is equally important to refrain from romanticizing Indigenous cultures and to appreciate the plural nature of these experiences, recognizing the internal dynamics of oppression within their systems. To sustain a commitment to nuanced understanding, it is also crucial to deconstruct the rigid dichotomy of portraying Western thinking, or white folks, as exclusively carriers of evil and, Indigenous, or global majority communities as unequivocally virtuous. …]

[… In defiance of the imposition of the visual gaze, profound processes of knowing, learning, and manipulation unfold through listening or its absence. This serves as a reminder that, even amidst visual dominance, listening remains a potent avenue for embodied learning, catalysing a nuanced understanding beneath the limitations of the gaze. …]

WHAT IS DYING, WHAT IS BEING BORN?

[… Plants have been around for much longer than us — humans. Before the layers of concrete, they were birthing, living, and contributing to the regenerative processes of our Planet. However, industrialization has disrupted these natural cycles, silencing the plants, rivers, and other life forms. …]

[… I am talking about plants, but I could just as quickly be talking about ourselves — about the rigidity humans must break to survive and thrive beneath hegemonic narratives built on polarization and power over others. I'm talking about concrete, but I could be talking about illegal mining, deforestation, fossil fuels, monocultures, agro-businesses, imperialism, capitalism, and patriarchy. All of these forces — these byproducts of human language — colonize the land, the people, their stories, songs, and dreams, promoting nothing but the ongoing destruction of life. …]

[… This is a love letter to Earth and all its human and more-than-human inhabitants. Let's carefully reconsider our situation on this Planet. We are on the verge of a new beginning. We are in transit. We need a transition — and one another — more than ever. …]

2.3 WORLD COLLAPSES IN FRONT OF MY LAPTOP

A poem by Yan Yassin, curator and artist working across print, spatial installation, and video art. Born in Kyiv and now based in Berlin, they are currently studying at the University of the Arts, addressing topics of displacement, shaped by East European perspectives and themes of post-internet culture.

World collapses in front of my laptop
and i didn't even flinch,
just watched the stories again & again.

Playing this crazy EDM music
not hearing the pain of the world.

When i see a pic of you,
on my stupid ass phone…
i just get tRiGgerEd

1512 days later
is not safe to go back home

Springs brings me back to these days
Kyiv's flourishing hills,
evenings in gardens and backyards
& the smell of broken asphalt streets.

Now police cars taking men from the hoods
sending them to die in battelfields.

And again they appear
these parasitic images,
a general feeling around

HUMANOID ROBOTS,
AI KILLER DRONES,
NO DRINKING WATER LEFT

adding to all this mess

somehow still
chemically online,
geographicaly displaced,
doom-fed...

hey let's wake up
from the ket induced scrolling famine…
and get our assses out,

Well how it can be real if it's not
let's screenshot my new jaded london pants
and walk in a coded Berlin street.

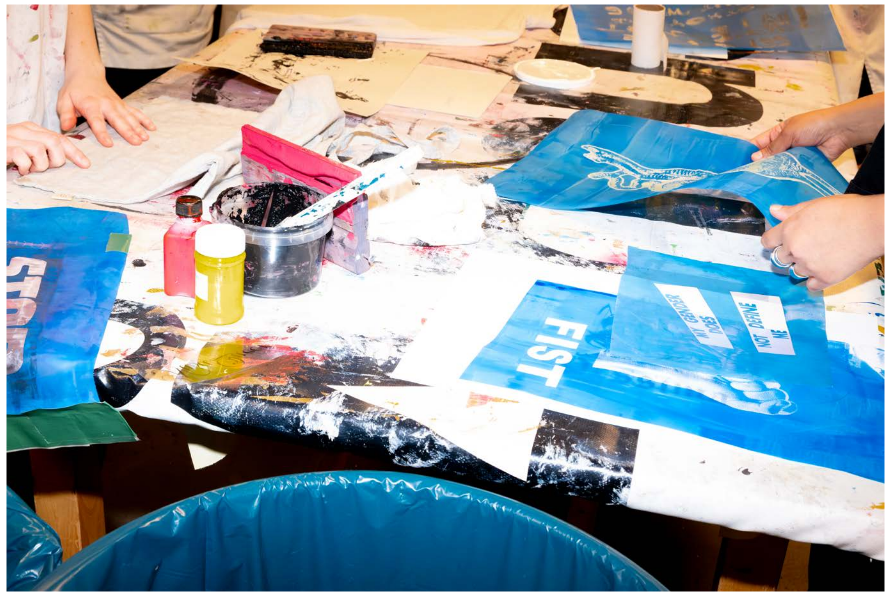
LOVE. PEACE. HAPPY.

OPEN YOUR EYES!!
IT'S A GENOCIDE
BOYCOTT ISRAEL

Special thanks to Culture Moves Europe for giving me the possibility of travelling to Denmark, and connecting with its local communities and collectives.

And thank you to all the people that participated. Thank you Siri, Hans, Gita, Cici, Samira, Femke, Abel, Haylie, Ella and Mina.

4th or 5th of February.



Milano-Verona, Verona-Munich, Munich- Berlin, Berlin-Aarhus.

What an incredible experience: I crossed the alps during the night. We get stopped by the border patrol in a station I still don’t know if I dreamed or came straight from Polar Express.

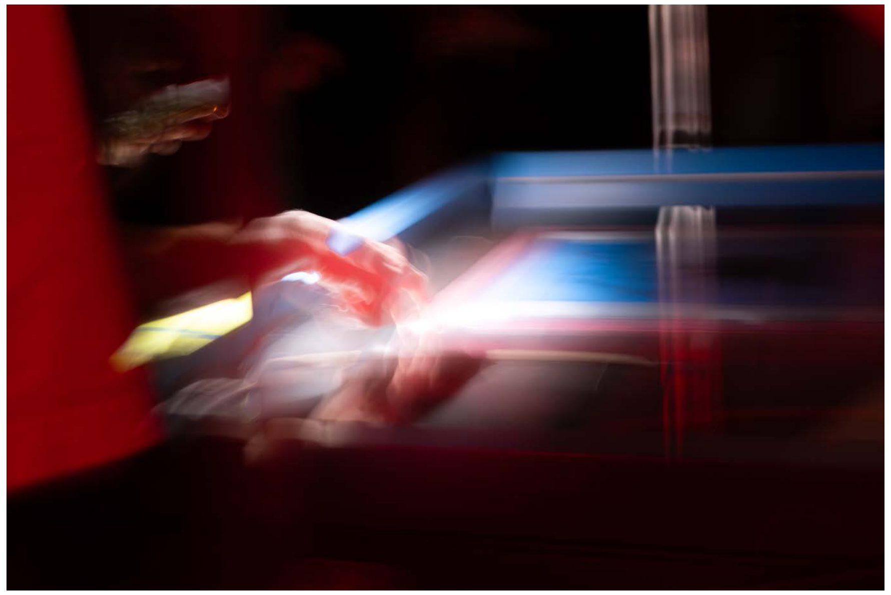
A construction worker is resting in the dark, close to the forest, leaning against a fir tree. The smoke of his cigarette covers his face, mixing in the air with his steamy breath. I opened the window. And smoked a cigarette with him.

And i’ll never forget the first time i saw the iced ocean. And all the people that made me feel home in what is supposedly the opposite natural habitat for a terrona like me.

Thank you Trashgirls8000, FLINTA8000, Institut for (X) and UKH.

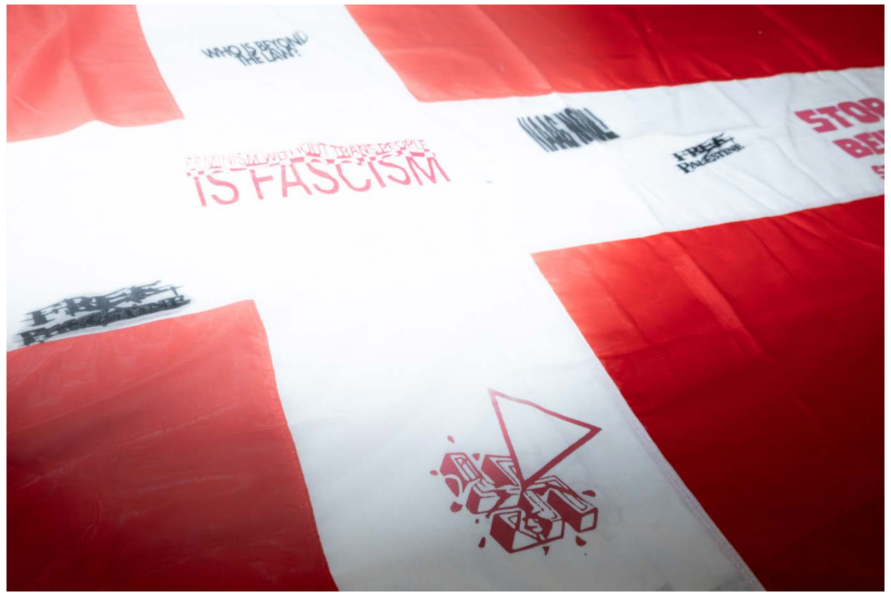
I took the train from Milan.

I have a long journey ahead.



Somewhere around 1800km. And much neck pain. But 400€ are 400€ (Travel Sustainability Bonus). And i’m broke as fuck.

The snow is coming down heavy. The lanterns of the station make it all so cinematic i think as i cover with tape and socks all the emergency lights of my cabin to immerse myself even more in that shot.



A few days and inconvenience later, and I wake up in Aarhus, Denmark. Again, all I can see is snow.

OPEN YOUR EYES!!!
IT'S A GENOCIDE
BOYCOT ISRAEL &USA
ISRAEL IS STARVING GAZA
END THE OCCUPATION
FREE PALESTINE

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

Takweer

In terms of the genres of content that appear on Takweer, they exist to serve three arguments: that “queerness” has always existed in the Arab world; that the Arab world had a historically ambivalent relationship to gender and sexual non-normativity, which created room for manoeuvre when it came to gendered and sexualised expression; and that Arab culture itself is characterised by a camp sensibility at odds with its professed heteronormativity. The page began as a repository of cultural artefacts that had shaped Kaabour’s own relationship to queerness at the intersection of Arabness, and which compelled him to begin a journey of historical exploration in search of queer ancestors, starting first with taken for granted but marginalised and uninterrogated popular historical knowledge he had been exposed to growing up in Lebanon, and moving on to a search for and engagement with scholarly material, as well as historical print and photographic media. As the page developed a following, Kaabour was guided in his searches by his audience.

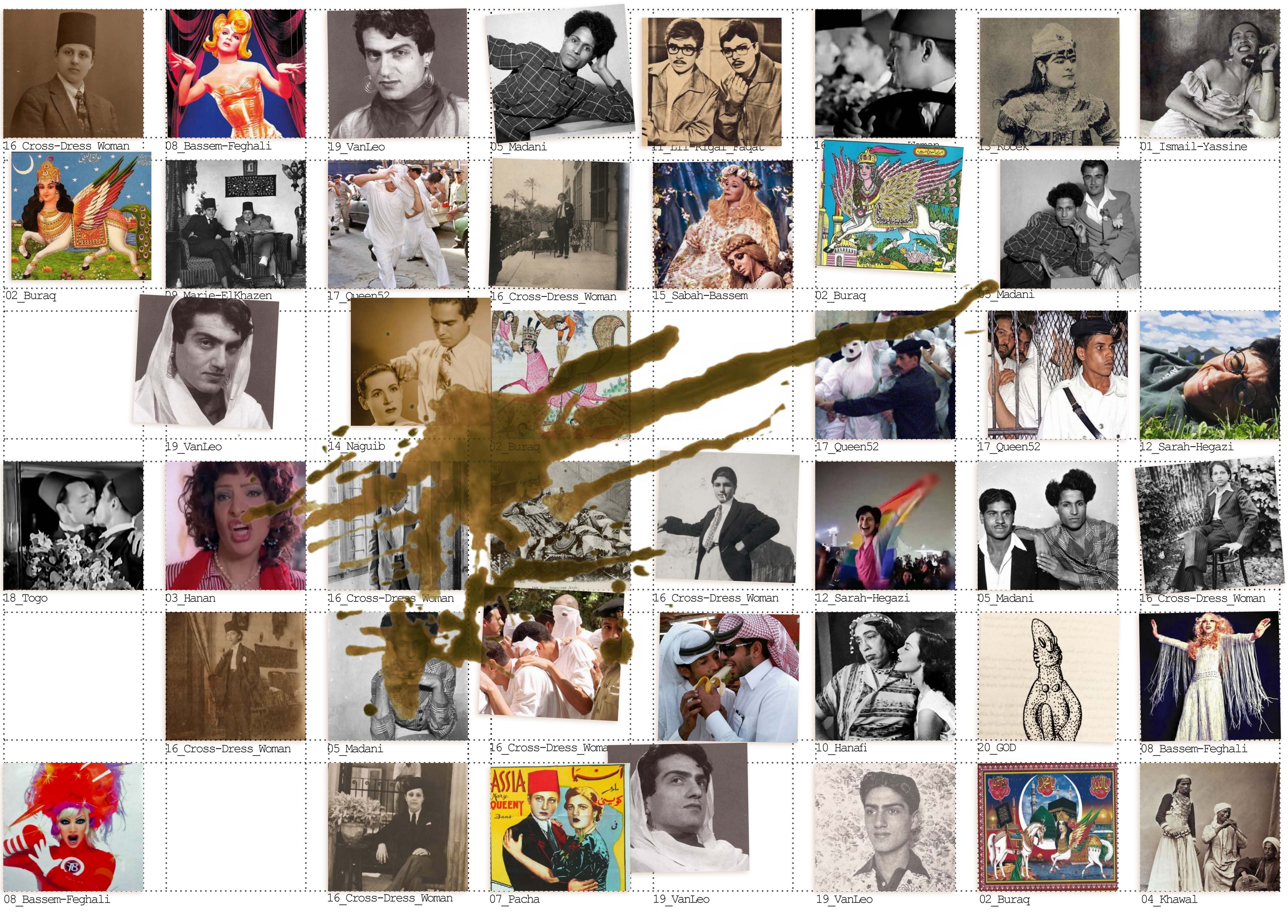
Marwan Kaabour

Marwan Kaabour is an independent graphic designer and visual artist from Beirut, currently living and working in London. His work with institutions, brands and individuals in the art and cultural sector ranges from creating visual identities, publication and exhibition design, to marketing campaigns, wayfinding systems and art direction for both print and online projects.

Marwan moved to London in 2011 to pursue a master’s degree in Graphic Design from the London College of Communication, then joined Barnbrook – one of the UK’s most formidable and celebrated design agencies – as Designer and later Senior Designer. He founded his own studio in 2020.

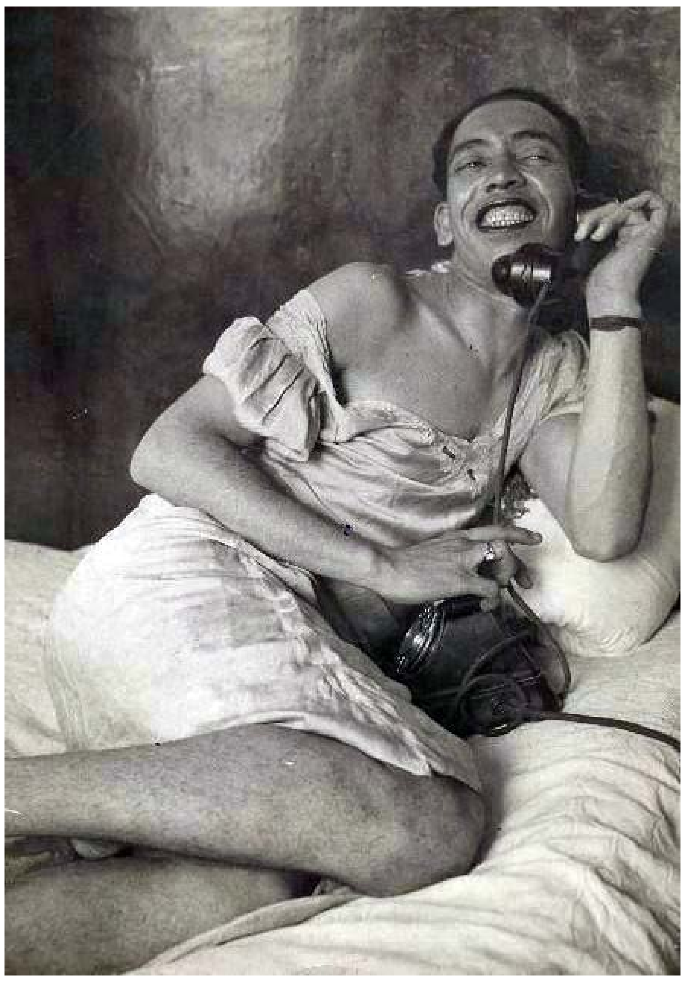
In 2019, he launched Takweer, a platform that explores queer narratives in Arab history and popular culture.

GRAPHIC
DESIGN
Simona Coltello
Siri Sølyst Farup


16_Cross-Dress_Woman
08_Bassem-Feghali
19_VanLeo
05_Madani
01_Ismail-Yassine
02_Buraq
09_Marie-ElKhazen
17_Queen52
16_Cross-Dress_Woman
15_Sabah-Bassem
02_Buraq
05_Madani
19_VanLeo
14_Naguib
02_Buraq
17_Queen52
17_Queen52
12_Sarah-Hegazi
18_Togo
03_Hanan
16_Cross-Dress_Woman
16_Cross-Dress_Woman
12_Sarah-Hegazi
05_Madani
16_Cross-Dress_Woman
16_Cross-Dress_Woman
05_Madani
16_Cross-Dress_Woman
10_Hanafi
20_GOD
08_Bassem-Feghali
08_Bassem-Feghali
16_Cross-Dress_Woman
07_Pacha
19_VanLeo
19_VanLeo
02_Buraq
04_Khawal

SOURCE:	Takweer
AUTHOR:	Marwan Kaabour
PUBLISHING DATE:	Est 2019

Undated photograph of Ismail Yassine (1912–1972) in a women’s nighty. Yassine was an Egyptian actor and comedy genius, who famously donned full drag to portray the character of ‘Al Anisa Hanafi’ in the movie of the same name in 1954.



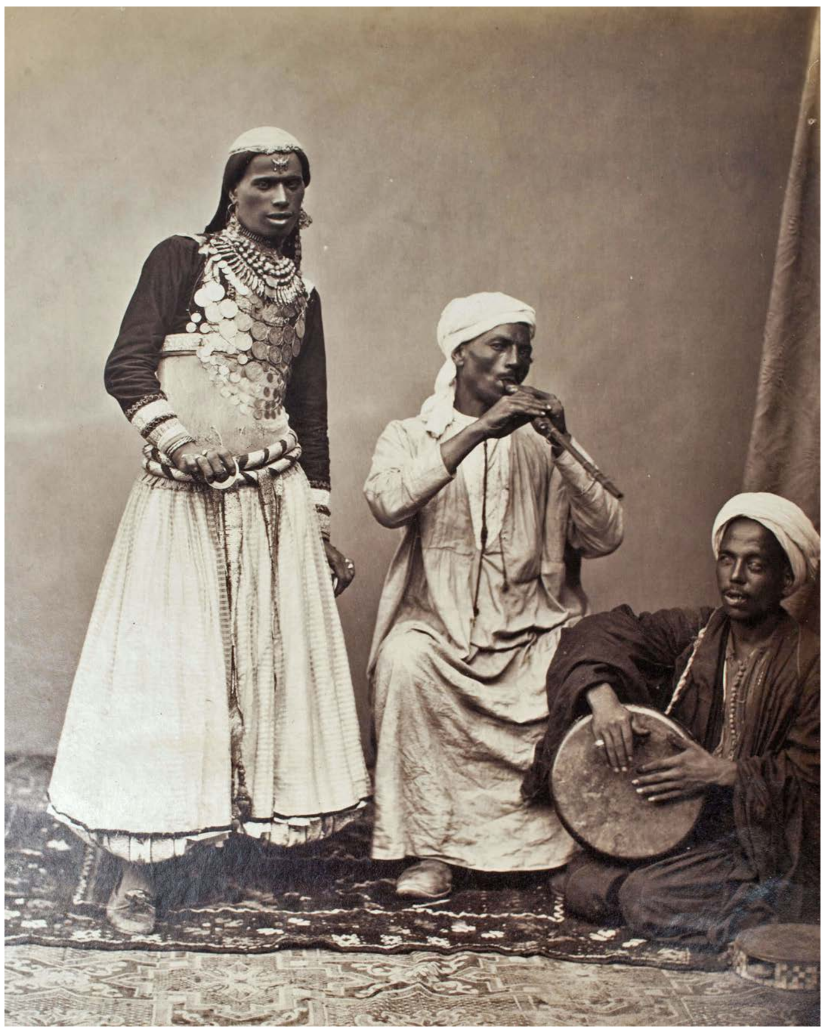
01 ISMAIL YASSINE

Undated photograph of Ismail Yassine (1912–1972)

SOURCE:	Takweer
AUTHOR:	Marwan Kaabour
PUBLISHING DATE:	Est 2019

Picture showing a khawal dancer, also referred to as sabi ‘alma, alongside two men playing musical instruments in Egypt, 1875.

The khawal was a traditional native Egyptian male dancer dressed in feminine attire. The tradition was popular up until the late eighteenth and early nineteenth centuries. Following prohibitions on women dancing in public, cross-dressing boys and men took their place throughout the Middle East. The khawal imitated female ghawazi by dancing with castanets, painting their hands with henna, braiding their long hair, plucking their facial hair, wearing make-up, and adopting feminine mannerisms. Khawals distinguished themselves from women by wearing a mix of men’s and women’s clothing. The khawal performed at various functions such as weddings, births, circumcisions, and festivals. In modern Egyptian slang, khawal is a derogatory term used to refer to homosexual men.

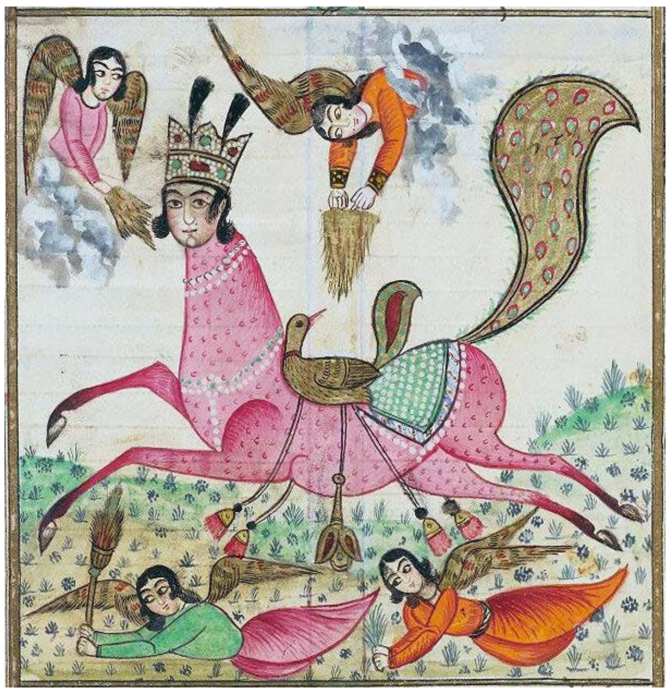


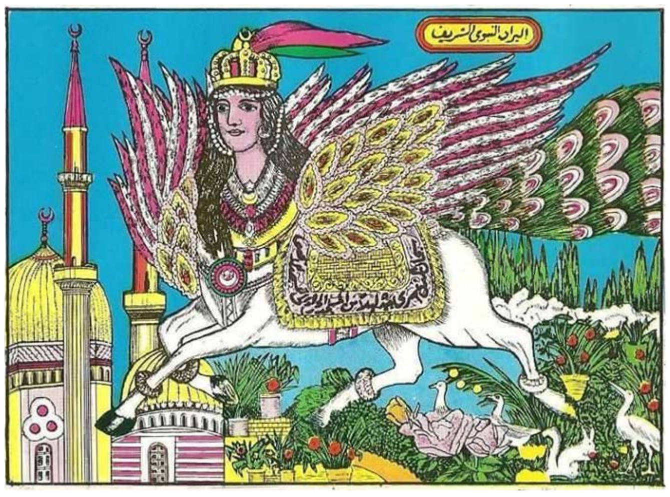
02 KHAWAL

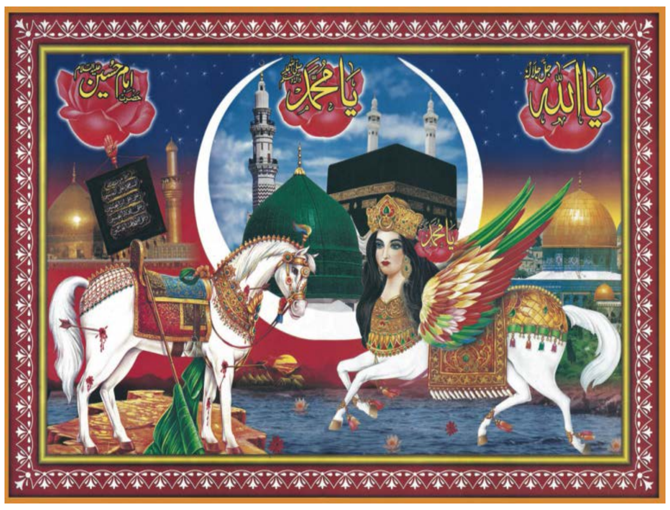
Austrian National Library – Inventory number: FKB *2886, 31

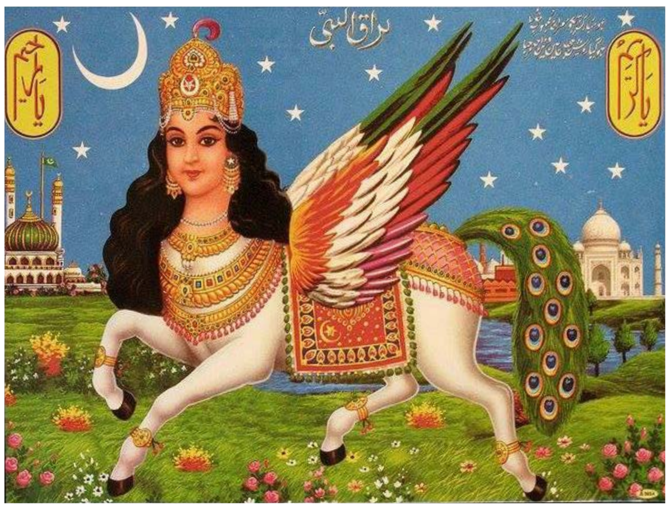
SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

The Buraq is a mythical creature in Islamic tradition that was said to be a transport for the prophet Muhammad. The Buraq is commonly portrayed in Islamic art as a winged, ornate, androgynous, and flamboyant creature.




البراق النبوى الشريف


یا اللہ جل جلالہ
یا محمد
حضرت امام حسین علیہ السلام

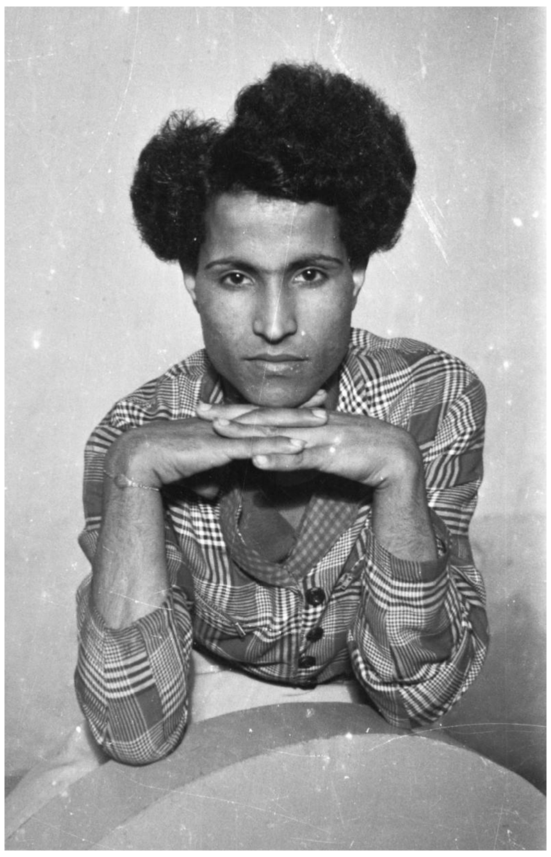

براق النبی
یا رحیم
یا کریم

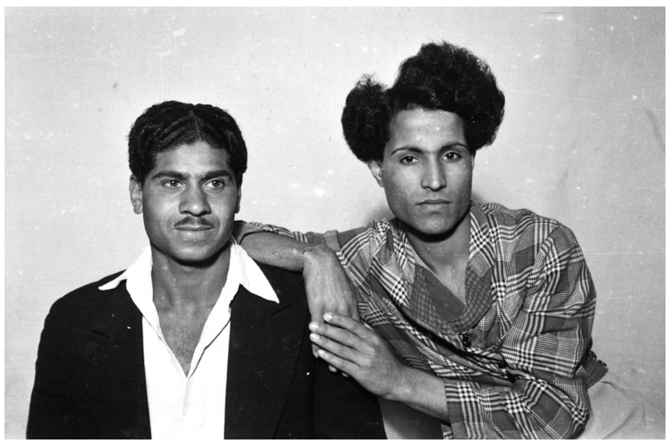
SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

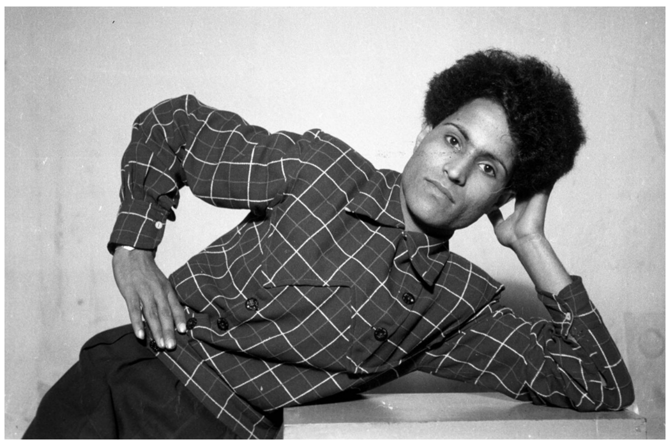
Ahmad el Abed was a gender-variant tailor in mid-century Saida, Lebanon. Photographer Hashem el Madani, who captured these photographs, described Ahmad as “in-between man and woman”. Ahmad appears with bouffant curls, perfectly groomed brows and modelling their own gender-neutral designs.

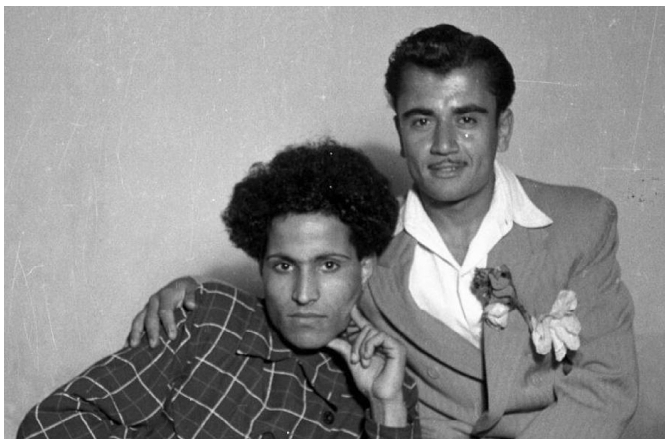
Ahmad and his brother were photographed by Hashem el Madani between 1948 and 1953 and compiled by the Lebanese artist Akram Zaatari

The photographs are part of the @arabimagefoundation collection.









04 MADANI

The photographs are part of the @arabimagefoundation collection.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

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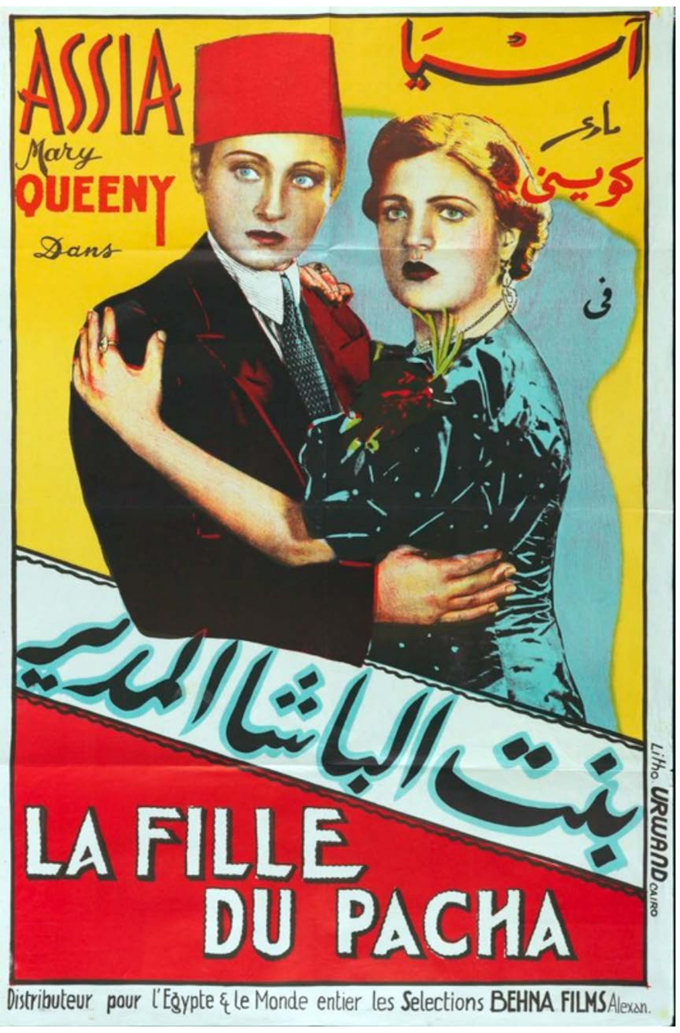
05 BANANA

No credit or source found

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019


ASSIA
Mary
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في
بنت الباشا المدير
LA FILLE
DU PACHA
Litho URWAND CAIRO
Distributeur pour l'Egypte & le Monde entier les Selections BEHNA FILMS Alexan.

Poster for Bint al-basha al-mudir (The Pasha Director’s Daughter, 1938) directed by Ahmad Galal. This film presents one of the earliest examples of an entire plot constructed around cross-dressing. The director also starred in the film along with his wife Mary Queen and his wife’s niece Asya. Asya is forced to disguise herself as her brother Hikmat and must substitute for him in a job as a tutor on a wealthy estate in the Egyptian countryside. Asya, as Hikmat, becomes a symbol of worldliness and sexual dissidence for members of a rich Pasha’a household. One of the estate owner’s daughters, Badriya becomes sexually attracted to Hikmat.

06 PACHA

Caption taken from “Unlocking the Arab Celluloid Closet: Homosexuality in Egyptian Film” by Garay Menicucci.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

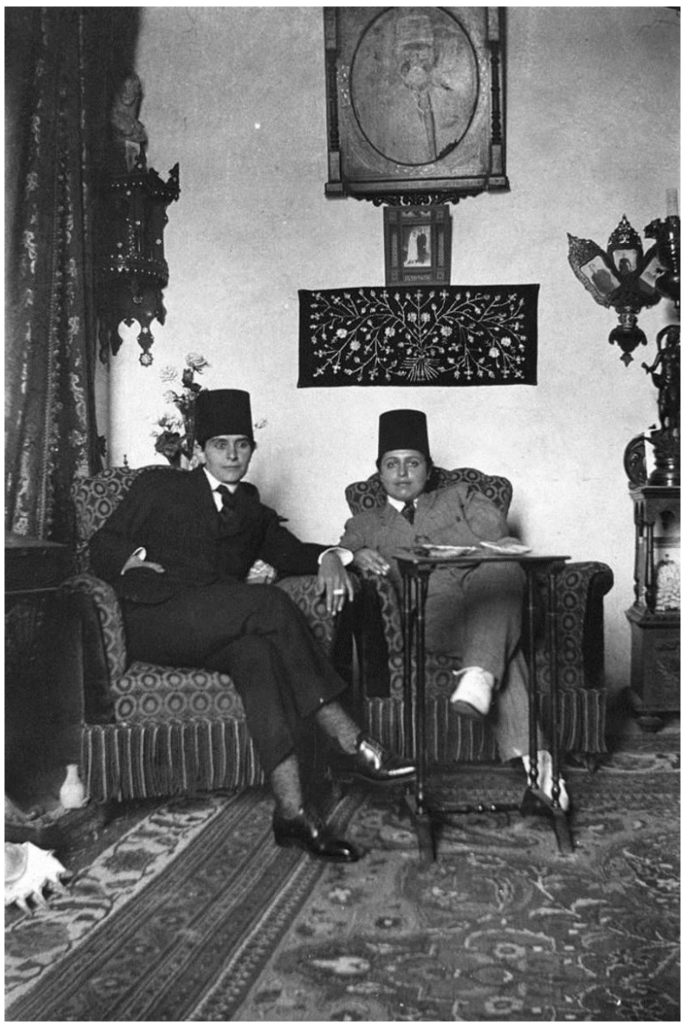
The artist featured in this post needs no introduction. Bassem Feghali is a Lebanese artist, celebrity impersonator and iconic drag queen. His influence on the Arab LGBTQ+ community, drag community and popular culture at large is immense. From his early beginning in the mid 90s, Bassem was able to connect with the entire Arab world, and somehow ‘trick’ them into accepting and celebrating his drag persona(s). His ingenuity, creativity and boundary-breaking performances remain influential and relevant today.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

Marie al-Khazen grew up in Zgharta, in northern Lebanon. Her photographs of rural life in 1920s Lebanon are considered to constitute a valuable and unique record of their time and place.

Extract from Yasmine Nachabe's paper on the photo: "In this photo, she has staged herself and her sister as men in order to express her desire to be looked at as a woman who shares equal power with men of her society. Al-Khazen was not alone in this endeavour. Within a climate of a rising intelligentsia of women in Lebanon, activist writers such as ʿAnbara Salam and Salma Sayegh voiced concerns about the image of a changing woman.

Al-Khazen has chosen to identify herself with masculine symbols. Perhaps masculinity seemed more attractive to her than femininity because it connotes power, liberty and independence. She has chosen to abandon the notions of femininity constructed in the women's press, which emphasised beauty and marriage."



08 MARIE-ELKHAZEN 'Two Women Dressed up in Men's Suits.' Marie al-Khazen, Zgharta, Lebanon, circa 1920. Collection M. Yammine

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

"Miss Hanafi" is an Egyptian comedy from 1954, that tells the story of "Hanafi"(Ismail Yassin), a mysoginist man who is controlling over his lover Nawa'em (Magda). Hanafi exercises all his male authority with her by preventing her from going out and controlling the way she dresses etc., and on the night of Nawaem's wedding, Hanafi suffers from severe stomach aches, then is then transferred to the hospital for an operation.

The operation ends up being an accidental 'sex reassignment surgery', which turns Hanafi into "Fifi", who returns to her butcher father's house again to practice her new life. She later falls in love with "Abu Saree" (Riad Al-Qasabji). She escapes with him and marries him, and then gives birth to quadruplets.

"Miss Hanafi" was the first film to deal with trans issues and gender re-assignment in Egypt, and it was a smashing success. Credit is due in regards to the film's relatively progressive view of gender reassignment, as it did not criminalise it or poke fun at it, but rather showed it as a relatively "normal" issue, and was treated as such by the film's characters.

09 MISS HANAFI Miss Hanafi

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

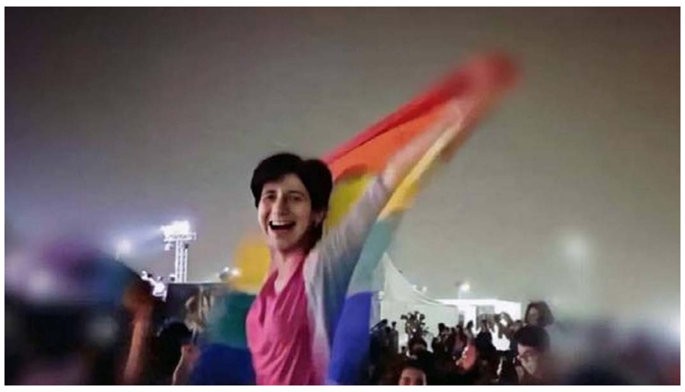
In Lil Rigal Faqat (For Men Only, 1964), is an Egyptian comedy that tackles gender-segregated workplaces, starring Nadia Lutfi and Soad Hosny. The two women geologists are prevented from going to the oil exploration project due to the ‘for men only’ site. When two male applicants for the Sinai position arrive at company headquarters, Salwa and Hind (Nadia Lutfi) take their credentials and head for the Sinai.

Upon arrival, Salwa and Hind, now in male drag, are immediately attracted to two drilling technicians, Fawzi and Ahmad. The film primarily deals with the increasing sexual tension between them and the male technicians, who are unaware that the geologists are women in disguise.

10 IN LIL RIGAL FAQAT

In Lil Rigal Faqat

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019



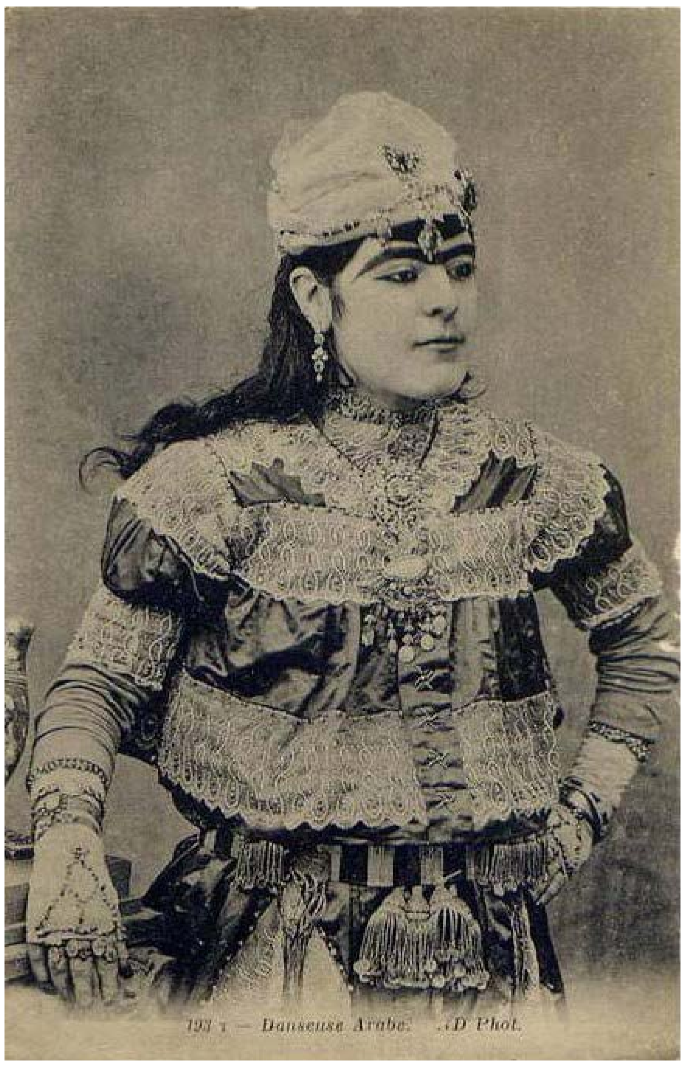
Sarah Hegazi was an Egyptian writer, LGBTQ activist, and socialist.

She was arrested and imprisoned in Egypt for three months after waving a rainbow flag at a Mashrou’ Leila concert in 2017 in Cairo. Hegazi subsequently suffered from post-traumatic stress disorder (PTSD) as a result of the torture she endured in prison. She committed suicide in June 2020.

11 SARAH HEGAZI

Sarah Hegazi (1989-2020)

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

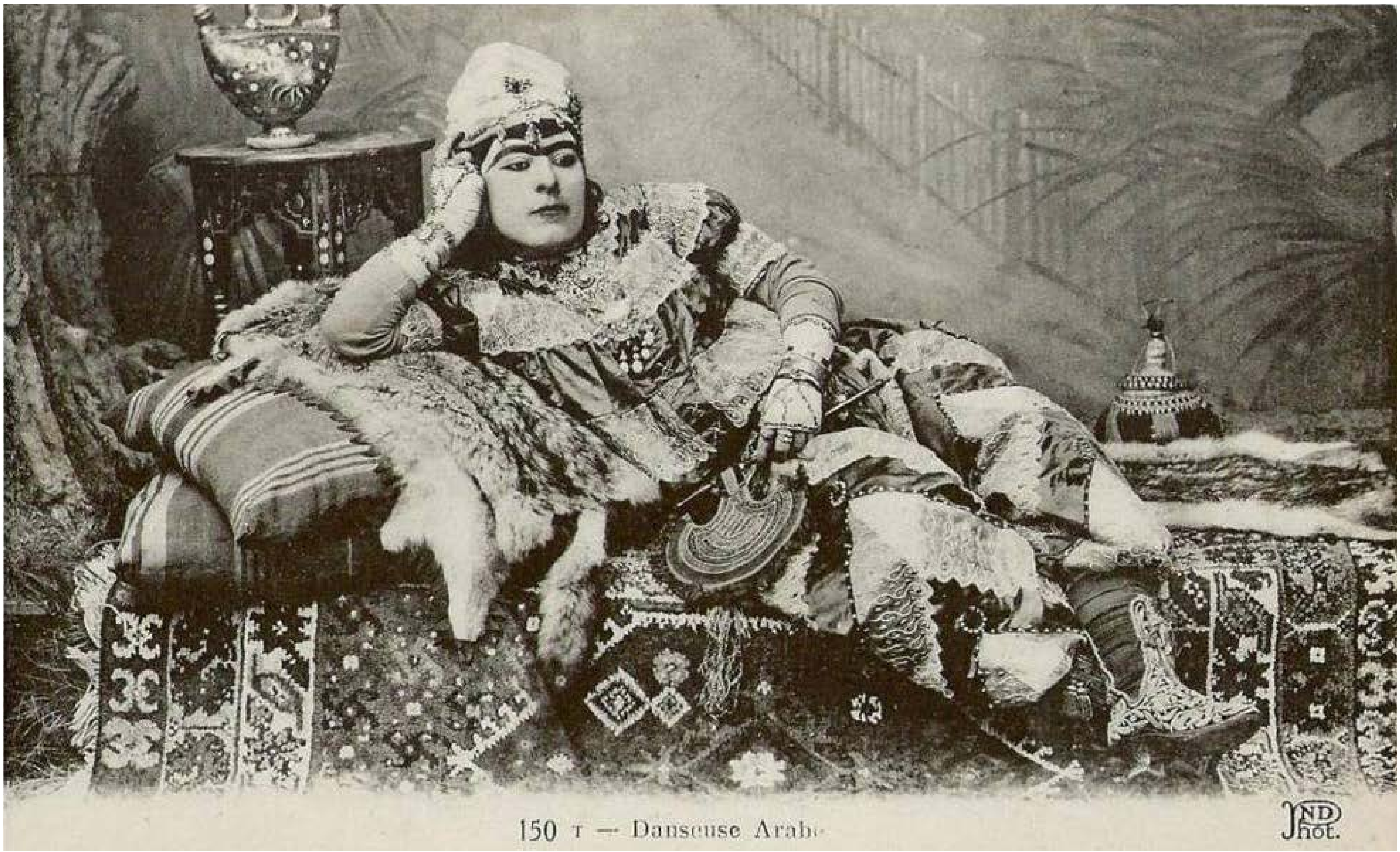

193 т — Danseuse Arabe. .D Phot.

The köçek was typically a very handsome young male dancer, who cross-dressed in feminine attire and was employed as an entertainer.

The Turkish word is derived from the Persian word کوچک kuchak, meaning “little” or “young”. The culture of the köçek, which flourished from the 17th to the 19th century, had its origin in the customs in Ottoman palaces and harems.

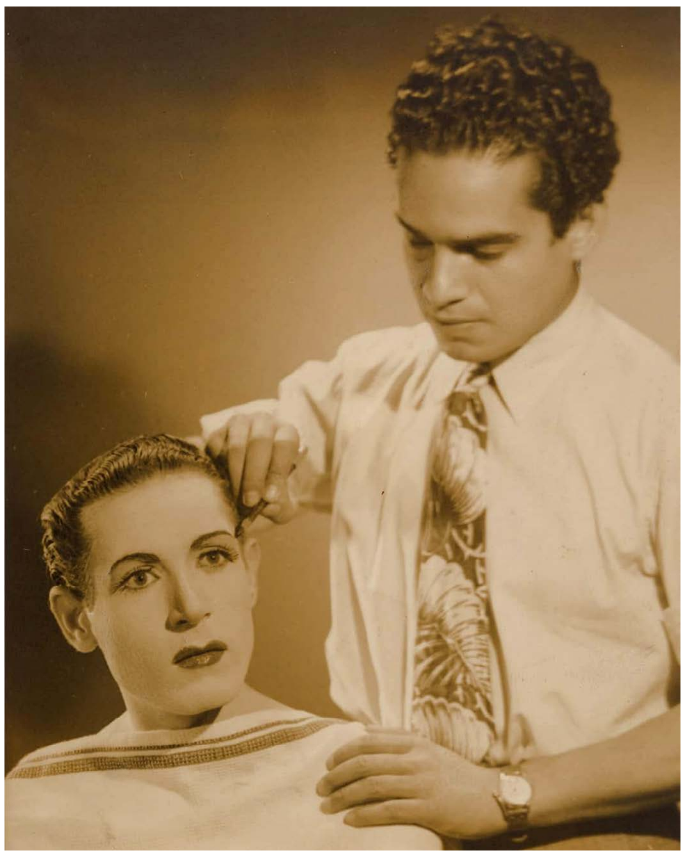
The youths, often wearing heavy makeup, would curl their hair and wear it in long tresses under a small velvet hat decorated with coins, jewels and gold. They were said to be “sensuous, attractive, effeminate”, and their dancing “sexually provocative”. Dancers gyrated their hips in slow rhythmic movements, snapping their fingers and making suggestive gestures. The köçeks were sexually exploited, often by the highest bidder.

The köçek phenomenon would later make its way into Egypt were the male dancers were called “khawal”, a day that is commonly used in the present time as a derogatory term to refer to a homosexual mean.



19th c. Postcard showing a köçek dancer. Caption reads “Danseuse Arab” (Arab Dancer).

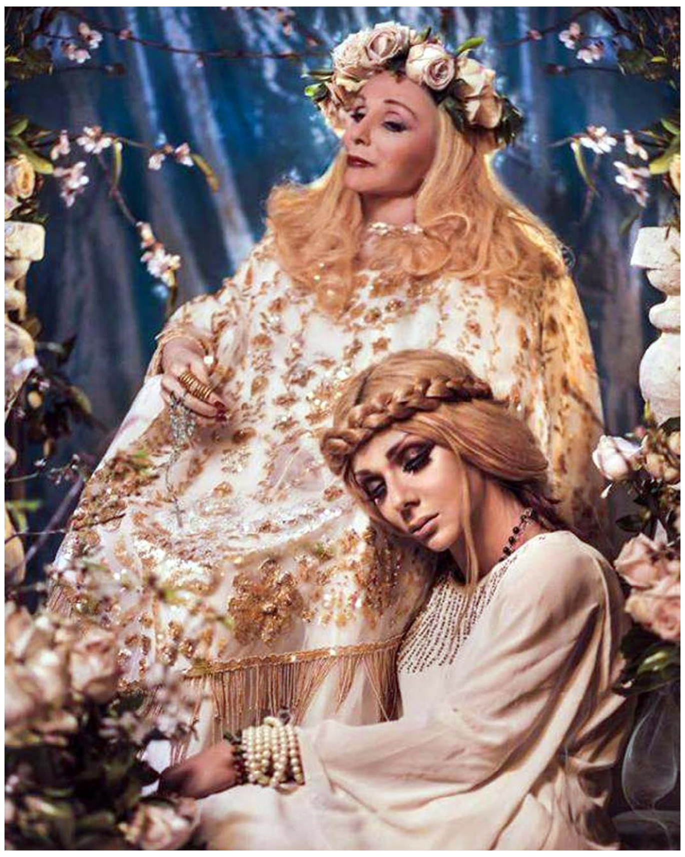
SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019



Amgad Neguib Collection, courtesy of the Arab Image Foundation, Beirut.

13 NAGUIB Amgad Neguib Collection, courtesy of the Arab Image Foundation, Beirut.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019



Legendary Lebanese singer Sabah (1927-2014), seen posing with celebrity female impersonator Bassem Feghali.

Sabah was the vivacious and prolific singer and actress, who was known for her bewildering fashion and camp aesthetic. Bassem Feghali is the legendary celebrity female impersonator and drag queen, who excelled at impersonating Sabah throughout his career.

Bassem admired and was inspired by Sabah, while she embraced and supported his talent. The two are more connected than some might think. They both grew up in Wadi Shahrour, a village in Mount Lebanon. It is even alleged that the two are distant relatives.

Here the two queens are seen, a few months before Sabah's passing in 2014, affectionately posing together.

14 SABAH BASSEM Caption taken from “Unlocking the Arab Celluloid Closet: Homosexuality in Egyptian Film” by Garay Menicucci.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

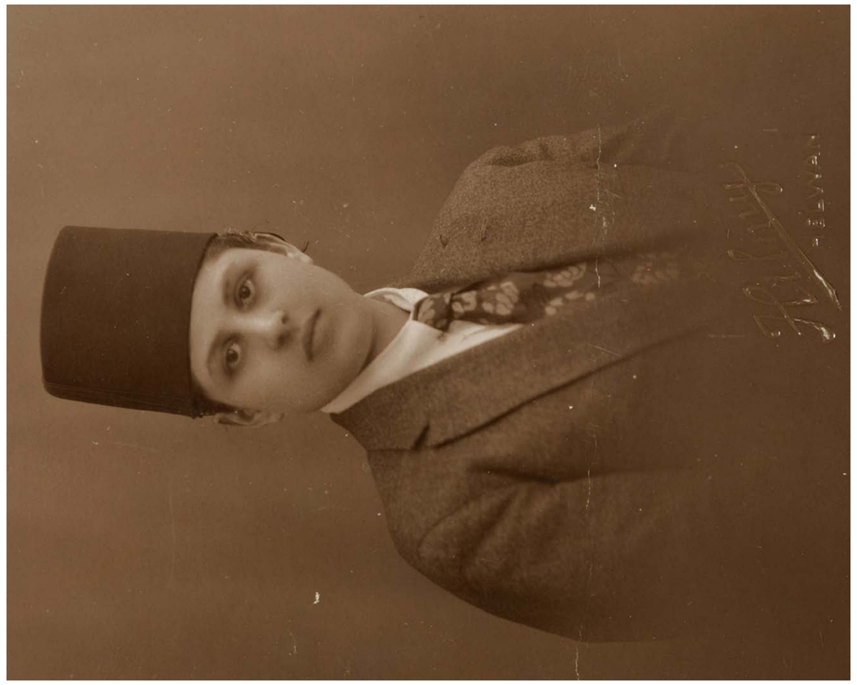
All photographs are part of the Arab Image Foundation.

Extract from Yasmine Nachabe's article in Al-Raida, "Cross-dressing in Photographs of 1920s and 1930s Egypt, Palestine and Lebanon", 2013

"It seems that the photographer and the subject had thought about the choice of pose and background beforehand, as well as considered the subjects' attire all of which had been meticulously arranged.

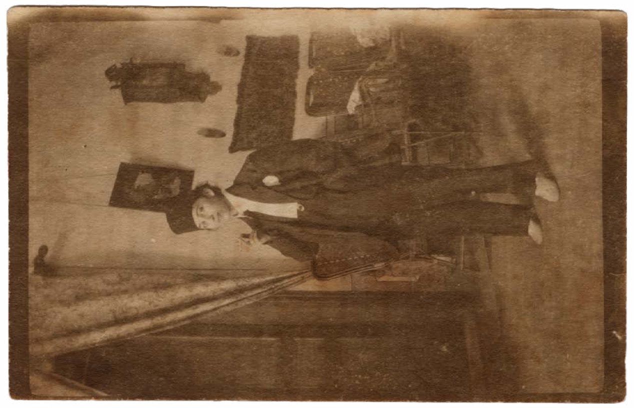
Women appear liberated from attire restriction and social expectations on how to behave, pose and act as women."

Note: We have no way of knowing how the gender identity of the photograph's subject. The captioning is based on how they are archived in the Arab Image Foundation.

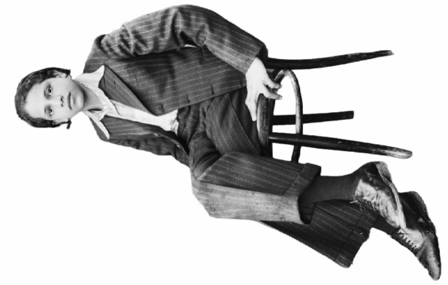


Fatma Ahmad Al Hussein dressed in men's attire. Shahwar Hegazi Collection, Arab Image Foundation. Photographed by Hilmy. Helwan, Egypt, 1926

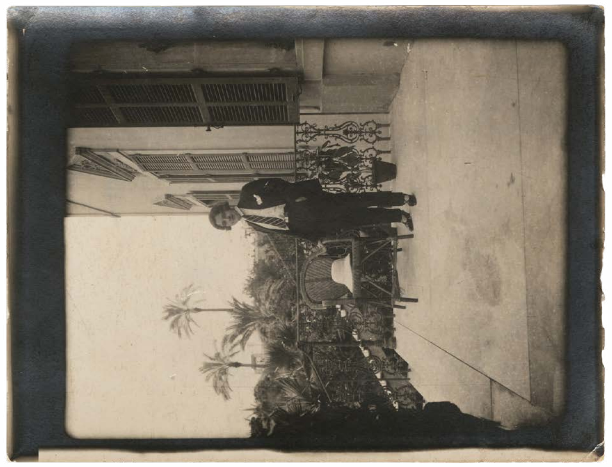
15 CROSS DRESSING WOMEN A series of photographs from Lebanon, Egypt, and Palestine, of women cross-dressing in men's garments.



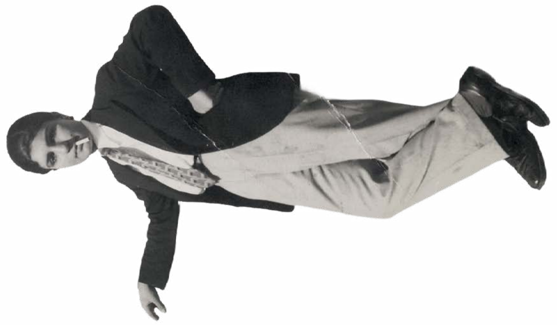
Adeline Abiad dressed in men's attire. Aimée Say Collection. Unidentified photographer. Haifa, Palestine, 1920-1930



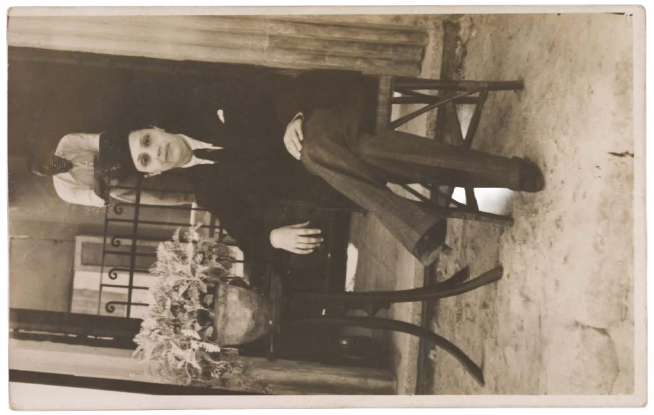
Seated woman dressed in men's attire. FAI Collection. Photographed by Muhamad Orabi. Tripoli, Lebanon.



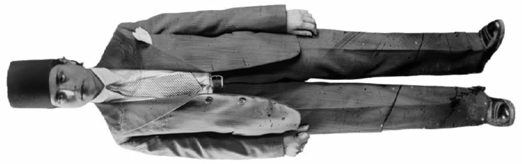
Woman dressed in men's attire. Azar-Choucair Collection. Unidentified photographer. Beirut, Lebanon, 1920-1930



Marguerite, dressed in men's attire. Alice Agazarian Collection. Unidentified photographer. Jerusalem, Palestine, 1935



Woman dressed in men's attire. Amgad Neguib Collection. Unidentified photographer. Egypt.

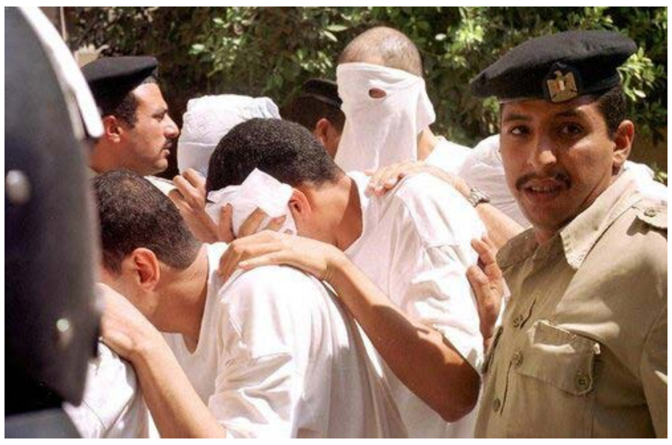


Woman in men's attire. Mohsen Yammine Collection. Photographed by Marie El Khazen. Zgharta, Lebanon, 1927

SOURCE:	Takweer
AUTHOR:	Marwan Kaabour
PUBLISHING DATE:	Est 2019

In the early-morning hours of May 11, 2001, baton-wielding police officers descended upon the Queen Boat, a floating queer nightclub, which was moored on the Nile in Cairo, Egypt, where men were dancing and drinking.

Security officials rounded up more than 50 of them — doctors, teachers, mechanics. Those who were kept in custody became known among Egyptians as the Queen Boat 52. The detained men were beaten, bound, tortured; some were even subjected to exams to determine whether they had engaged in anal sex. In the weeks that followed, official, opposition and independent newspapers printed the names, addresses and places of work of the detained. The press accused the men of sexual excesses, dressing as women, devil worship, even dubious links to Israel.



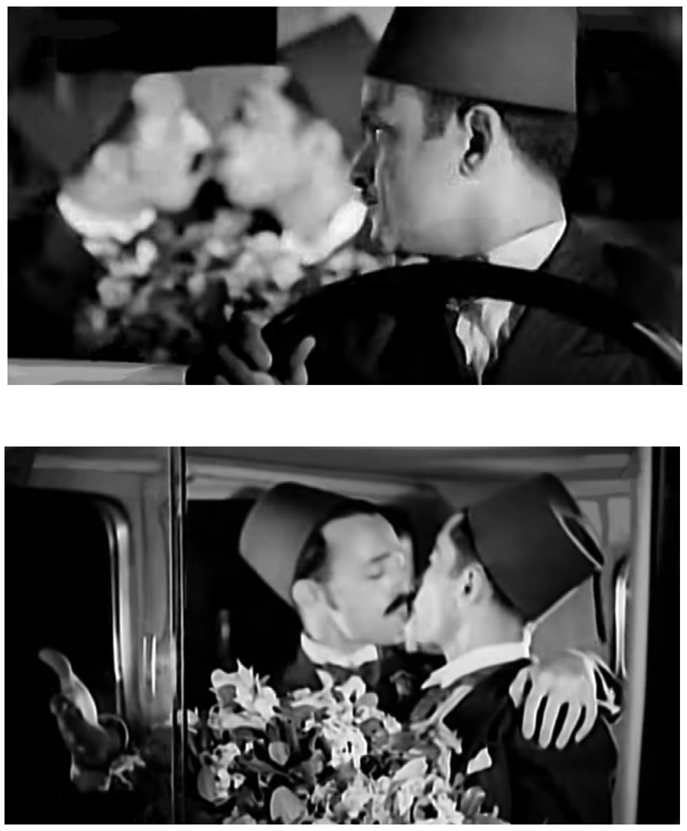
Of fifty-two men arrested, fifty were charged with “habitual practice of debauchery” and “obscene behaviour” . Another two were charged with “contempt of religion”. All fifty-two men pleaded innocent. This year, and after 20 years of Cairo 52 Case ‘Queen Boat’, violations still continue against the LGBTQI+ community in Egypt.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

Excerpt from “Togo Mizrahi and the Making of Egyptian Cinema” by Deborah A. Starr, and published by the Univeristy California Press, 2020

“…On their way to their first encounter with their prospective mistresses, Chalom (Leon Angel, a Jewish actor and filmmaker from Alexandria who was best known by his screen name, Chalom) assuages ‘Abdu’s (Ahmad al-Haddad) performance anxiety by offering him a tutorial on kissing. Holding up a bouquet of flowers, Chalom advises: “Say to her, ‘Take this present.’ Say to her also, ‘Come here, my love.’ And just like in the movies . . .” Chalom then leans over and plants a kiss on ‘Abdu’s lips.

For Mizrahi, it was not sufficient to draw laughs by depicting the two men kissing. The camera cuts to a second angle showing the driver observing the embrace in the rearview mirror and then turning his gaze to the back seat. The presence of a witness, an audience, signals the film’s self-awareness of the act as a performance.”



17 TOGO

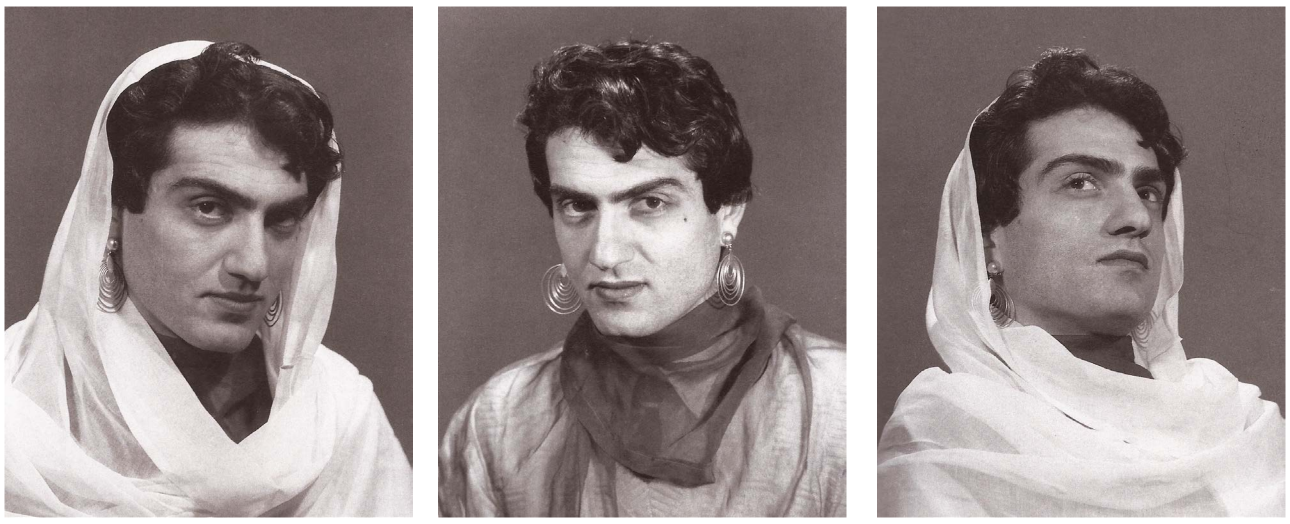
Mistreated by Affluence (Togo Mizrahi, 1937)

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019

Photos from “Book II: Self-Portraiture”, “Becoming Van Leo”, authored by Karl Bassil in collaboration with Negar Azimi and Katia Boyadjian, 2021.

Van Leo (1921–2002) was an Armenian-Egyptian photographer who left behind him a 60-year body of portraiture and self-portraiture work, including self portraits in feminine attire and makeup. Not much has been said about Van Leo’s cross-dressing or his sexuality. The following is an excerpt from “Van Leo, The Reluctant Surrealist” at @cornelluniversity Institute for Comparative Modernities (ICM):

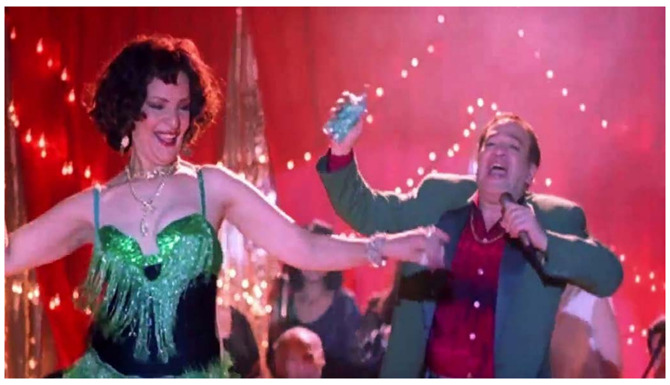
“While Angelo (Van Leo’s brother) was known to be a womanizer, Van-Leo was less so, and certainly not in the 1940s. Despite the flirtatious correspondence he received from female admirers, he was an introverted young man, prioritizing his work and its challenges.”



18 VAN LEO

Self portraits of Van Leo, Undated.

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019



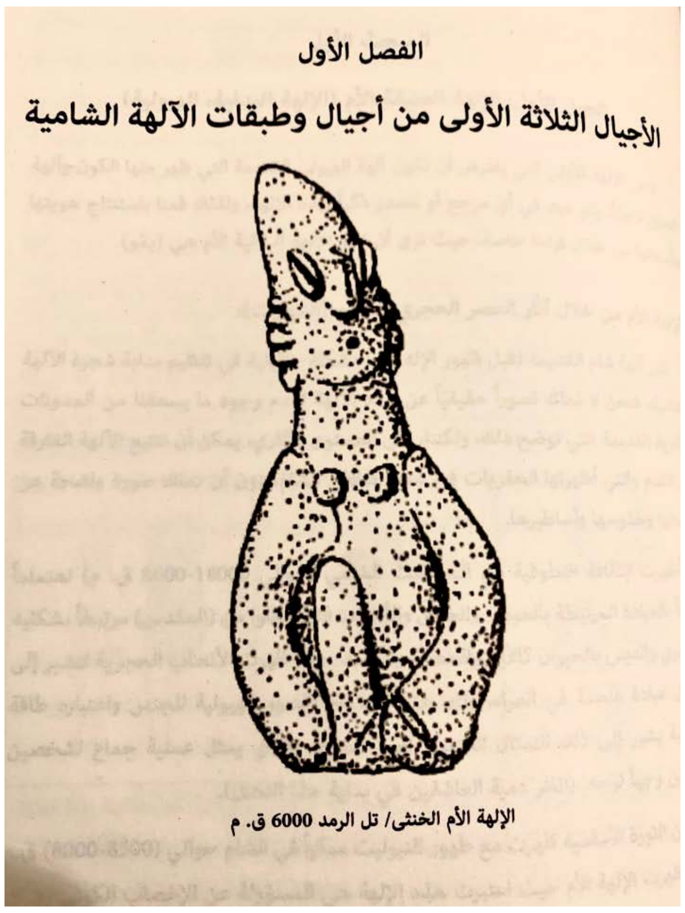
Hanan El Tawil, b. 1966 was an Egyptian actress who was active between 1999 and 2003, until her untimely death in 2004. She is understood be the first openly trans Arab woman to be featured in movies, television and theatre. She portrayed multiple roles, most notably ‘Miss Inshirah’ in the movie ‘El Nazer’ (2000) and ‘El Sit Korea’ in ‘Askar fi El Moaskar’ (2003).

It is claimed that her family was supportive of her transition, as was large parts of the film industry in Egypt. However it was also known that she faced harassment and ridicule frequently, and was placed in a psychiatric clinic. It is understood that she took her own life in 2004.

19 HANAN

Hanan El Tawil

SOURCE: Takweer
AUTHOR: Marwan Kaabour
PUBLISHING DATE: Est 2019



الفصل الأول

الأجيال الثلاثة الأولى من أجيال وطبقات الآلهة الشامية

الإلهة الأم الخنثى/ تل الرمد 6000 ق. م

Statue found in Tel el-Ramd area in modern Syria from 6000 BC, showing the Mother Goddess as simultaneously feminine and masculine, with two breasts and a large phallus, representing the divinity and wholeness of God

20 GOD

Credit: Mythologia El-Sham by Dr. Khaz’al Al-Majidi, 2020

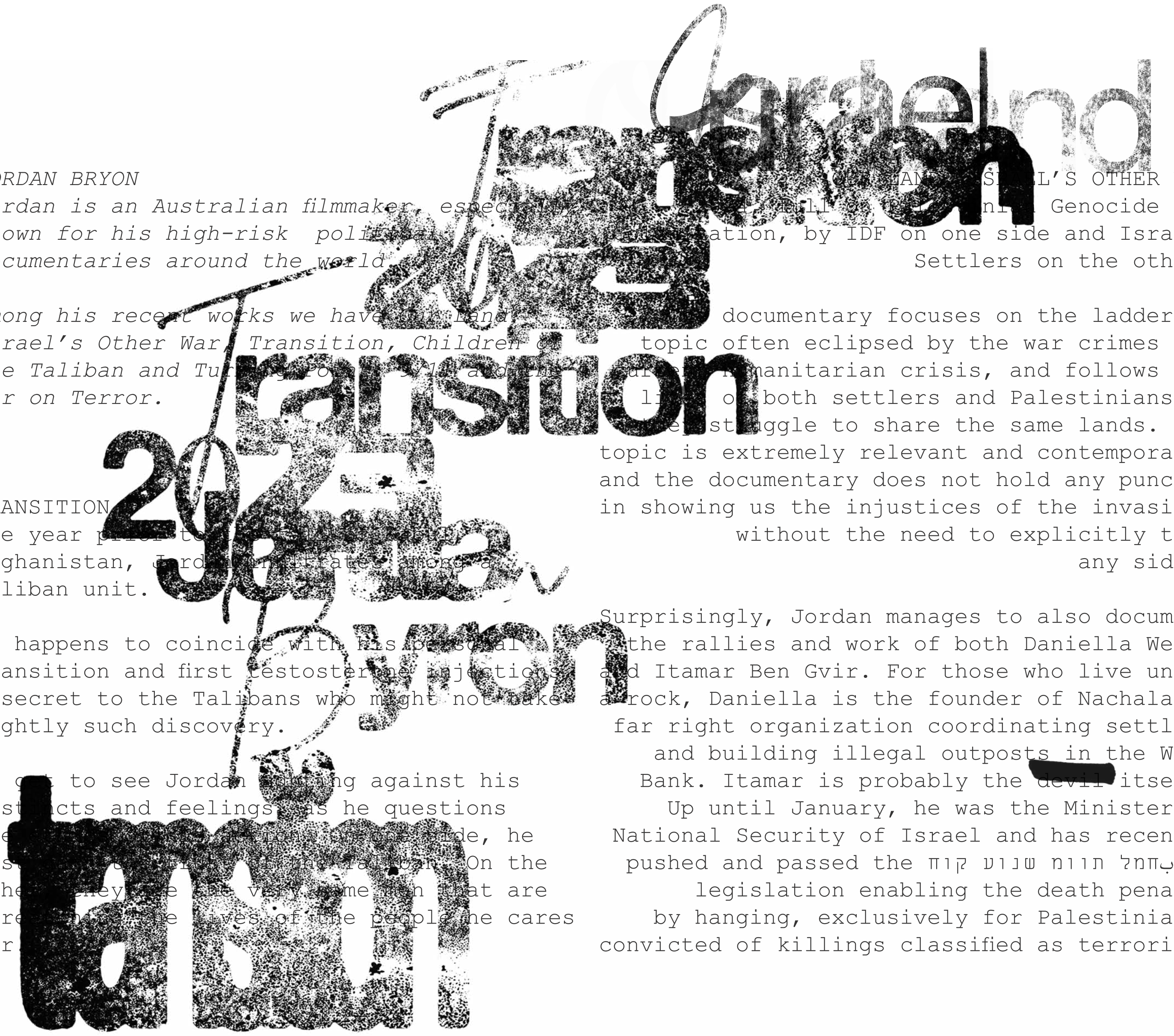
Directed by
Jordan Bryon
[redacted]

[redacted]

Cinematography by
[redacted]

Edited by
[redacted]

2023
5
transition
2023
Israel's Other War
taliban
Jordan Bryon



JORDAN BRYON
Jordan is an Australian filmmaker, especially known for his high-risk political documentaries around the world.

Among his recent works we have Our Land: Israel's Other War, Transition, Children of the Taliban and Turning Point: 9/11 and the War on Terror.

TRANSITION
One year prior to the fall of Kabul, Afghanistan, Jordan infiltrates among a Taliban unit.

It happens to coincide with his personal transition and first testosterone injections, a secret to the Talibans who might not take lightly such discovery.

We get to see Jordan fighting against his instincts and feelings, as he questions the [illegible] of his action. On one side, he must [illegible] the fight of the Taliban. On the other, they are the very same men that are threatening the lives of the people he cares for.

OUR LAND: ISRAEL'S OTHER WAR
[illegible] 2024, full on Palestinian Genocide and Colonization, by IDF on one side and Israeli Settlers on the other.

[illegible] documentary focuses on the ladder, a topic often eclipsed by the war crimes and current humanitarian crisis, and follows the lives of both settlers and Palestinians as they struggle to share the same lands. The topic is extremely relevant and contemporary, and the documentary does not hold any punches in showing us the injustices of the invasion, without the need to explicitly take any sides.

Surprisingly, Jordan manages to also document the rallies and work of both Daniella Weiss and Itamar Ben Gvir. For those who live under a rock, Daniella is the founder of Nachala, a far right organization coordinating settlers and building illegal outposts in the West Bank. Itamar is probably the [redacted] itself. Up until January, he was the Minister of National Security of Israel and has recently pushed and passed the חוק עונש מוות למחבלים legislation enabling the death penalty by hanging, exclusively for Palestinians, convicted of killings classified as terrorism.

Our Land: Israel's Other War

Our Land: Israel's Other War

Transition

A Movie By

Jordan Bryon

SC I gotta confess, the very first thing that comes to mind thinking of you is…
…how the fuck do you not shit yourself in these crazy environment you keep ending up in?

JB I sometimes really do shit myself. Absolutely. It's not that I don't shit myself but I think like…you can't be brave unless you're scared, right? So, I think those of us that do this work…having a little bit of fear is essential for keeping us safe. But it's also what what makes our work so compelling. We are afraid and we are nervous, and yet we're committed to doing the job.

I mean I think people often mistake me for being Reckless because people only see what I do. They don't see what I don't do and I actually calculate risks and whether I have the skills and the resources to be able to navigate those risks before I make decisions to do something.
It's true that I definitely have a relatively high tolerance for risk, and my threshold, my red line, sits much further out than most people.

The important thing is considering other people's safety and well-being and I think in transition the person who was in greater risk and who was under far greater pressure was Teddy, being an Afghan and having to build the relationships with the very people that destroyed his country. The Taliban and…suicide bombings and whatnot… For him to show up and do his job day is really quite remarkable. And if, for whatever reason my identity had been discovered, it would have been Teddy who would have suffered even worse consequences than me. Typically, you know, foreigners get treated much better than Afghans. So yeah, Teddy was also right there taking immense risk with me.

When I am deciding whether to
go to a location or pursue
a story that is risky,
I definitely ask myself...
Is it worth it?

And if the scene or the location or the character or, well, the story is not particularly incredible then I'll probably won't do it. It's got to be worth it you know… Not even just in transition, when I'm doing other risky work around the world, embedding with other extremists or radicals or filming on front lines and hostile environments etc. etc. like, you don't think about the risks. Well I don't. Once I've decided to go, that's it. I just go, switching off that part of my brain, and stay focused on the work. Be the Chameleon I need to be Immerse and keep the camera rolling. And then, once you come back to a place of peace and tranquility, that's when you start to be like holy shit! Oh my god! Oh my god! Oh my god! Oh my god! But when you're like, in the moment, you don't really think about it.

Got a job to do mate!

SC You showed us fear in Transition, but it felt like you decided to put your work first over safety. Is your filmography focused on documentaries/journalism due to a personal fight? A societal duty? Or reckless passion for danger?

JB Yes, absolutely. I can’t think of anyone as a documentary filmmaker because they want to earn ship loads of money. It’s not a job that you earn copious amounts of money with, and it is very much a job driven by passion because, you know, it’s a tough. it’s a tough job, but an extremely rewarding job.

All of my values are embedded in the films that I make, not only regarding the social issues that I like to cover, but also values around, you know, like empathy, tolerance, diversity, inclusivity, curiosity, complexity, non-binary storytelling, creativity, multi-dimensional… these things are very important to me, and I make sure that they are centered in the films that I make.

And I think something that’s very important to me is to really create intimate relationships between audiences and the characters in my film, particularly characters that they will never meet in their lives. Archetypes, like talents or former ISIS fighters. Because I think that documentary filmmakers have a responsibility to be building bridges between people, and fostering tolerance, empathy and understanding. I mean, we don’t have to like these people. I certainly don’t like many of the people that I film with, but I think the only way that we’re going to build bridges in society, because differences are always going to be there, is by getting to know each other more, and we will tolerate things about each other that we don’t like.

And I think this is something that requires some mind gymnastics and mental elasticity, to be able to hold in one hand that… I really disagree with this person and I really don’t even like this person, but I can see their point of view and I can understand how they became the way they are. So this is what motivates me in my work.

Of course the social issues that I cover are also extremely important and I see them as a value to the world. But I don't want to sound like a self-righteous little prick [laughter]. My journalist friends always get really annoyed with me when I say this, but, you know, I'm a documentary filmmaker, I'm not a journalist. So in a way, journalists have to stay removed, like a little bit, from the characters because they have to have this journalistic integrity of complete objectivity and not getting too emotionally, mentally entangled in whatever they are covering. But I don't operate like that. I see my job as getting as intimately close to the people and filming with them as much as possible, so that I can bring them to life on screen from as close to them as I can possibly be. That's not to say that I don't challenge them and remain objective and all of that. I absolutely do, but my job is to support my characters to be the best version of themselves.

So if they are a murderer, a psychopath, it's my job to support them to be the best murderous psychopaths they can be on screen in my film. Weird example, that, but you know what I mean…[laughter].

SC Without getting into politics, it’s hard to judge and fully comprehend Afghanistan after the American Invasion. At the end of the film, you talk on the phone with one of the Talibans. It’s not clear as to why you kept a relationship with him after the reportage ended. Therefore I was wondering, did a friendship start from that episode? Do you side with any of their beliefs?

JB It’s an interesting question. First, goes without saying… but I guess it doesn’t go without saying. I’m completely against… I hate the Taliban. They stand for the opposite of all of the values I believe in, you know? They crush freedom, they silence women, erase women, they punish and destroy, they’ve turned fear into a system of governance. They are an aberrant organization that was labeled a terrorist organization for very good reason.

And at the same time, this is the cognitive dissonance that I was talking about before. There are members of the organization who we have to understand how they have become members of that organization, which is… by being born into villages where they’re not educated and they are following their entire families path. And these are not necessarily people who were, you know, doing suicide bombings in the cities and killing innocent people. They were farmers and villagers who were part of a community, an organization that was defending their land from foreign invasion. So it’s much more complex than what the mainstream media has been feeding us over the years. The guy, the particular individuals that I was filming with in transition, I wouldn’t say we’re friends but we have a relationship. I’ve learned a lot from them, I’ve gained a lot of insight into a part of the world and this group that I had no exposure to, and I also exposed them to new ideas, new ways of thinking and being that they’d never been exposed to. So I really do think that we have added value to each other’s lives by teaching each other different things and giving each other new knowledge and understanding.

I can be criticized and rightly so, that as a privileged foreigner I get to go in and build these relationships, when with these talib’s obviously it would be impossible for a woman to do it, and also very difficult for an Afghan man to do it. But I would like to believe that I have put that privilege to good use and created not just transition but many films that accurately represent Afghanistan and the diversity of it. From social elite people in Kabul to people in villages and talib’s on the margins.

Because Afghanistan, it’s a very complex country and people don’t fully understand its culture, and it very often gets reduced to simple narratives that are just not accurate, not fair, and are actually damaging. So to answer the question, I wouldn’t say we are friends but we have, we have a relationship and an exchange.And I have kept in touch with that unit because the access is incredible, um, the relationship that we have built is very unique, and

I would like to keep open the possibility of making another film. I think like transition is essentially a behind the scenes film of another film. We were in the village shooting a feature for the New York Times at the time, and that film I am going to continue making. I’m hoping to film with this Taliban unit every five years for 20 years, and to my knowledge that’s something that’s never been done before with a taliban unit.

SC How do you usually choose your next topic? Your next destination?

JB I’m not very talented at desk research. Many documentary filmmakers will read the news and spend time online to find stories that interests them and that they can get some funding for. But I’m really not very good at this, unfortunately. I wish I was better at that, it would be pitching more films more quickly. Unfortunately I have a much more analog, or organic way of finding my next stories. I will either be in a place and I’ll meet someone who I think could be a great character, or I’ll hear a story from someone about the character, and then of course I’ll start looking into it. But I am very much somebody that have an eye for good characters. I have a very slow way of doing things. But I’m lucky that I’m traveling a lot. I’m only physically at home for three months, maybe three and a half months of the year, so I do have a lot of opportunities to meet interesting characters and hear about interesting stories.

I’m also interested in topics that are a little bit more niche than what current affairs and mainstream documentary filmmaking usually funds. So it’s also a challenge for me to find ways to make these stories that are a bit more fringy, like on the fringes. It’s a challenge for me to find ways to make those appealing for broadcasters and streamers. Yeah, and I do think that I’m clearing the lens right, like being a transgender queer person.

I think all of my storytelling is very non-binary. I have a non-binary approach to pretty much every aspect of my existence including my filmmaking, and I think this is also often challenging for mainstream broadcasters because they think audiences are one-dimensional and only want very binary storytelling. They don’t exactly pounce on nuance, nuance and multidimensionality in the way that we wish they would.

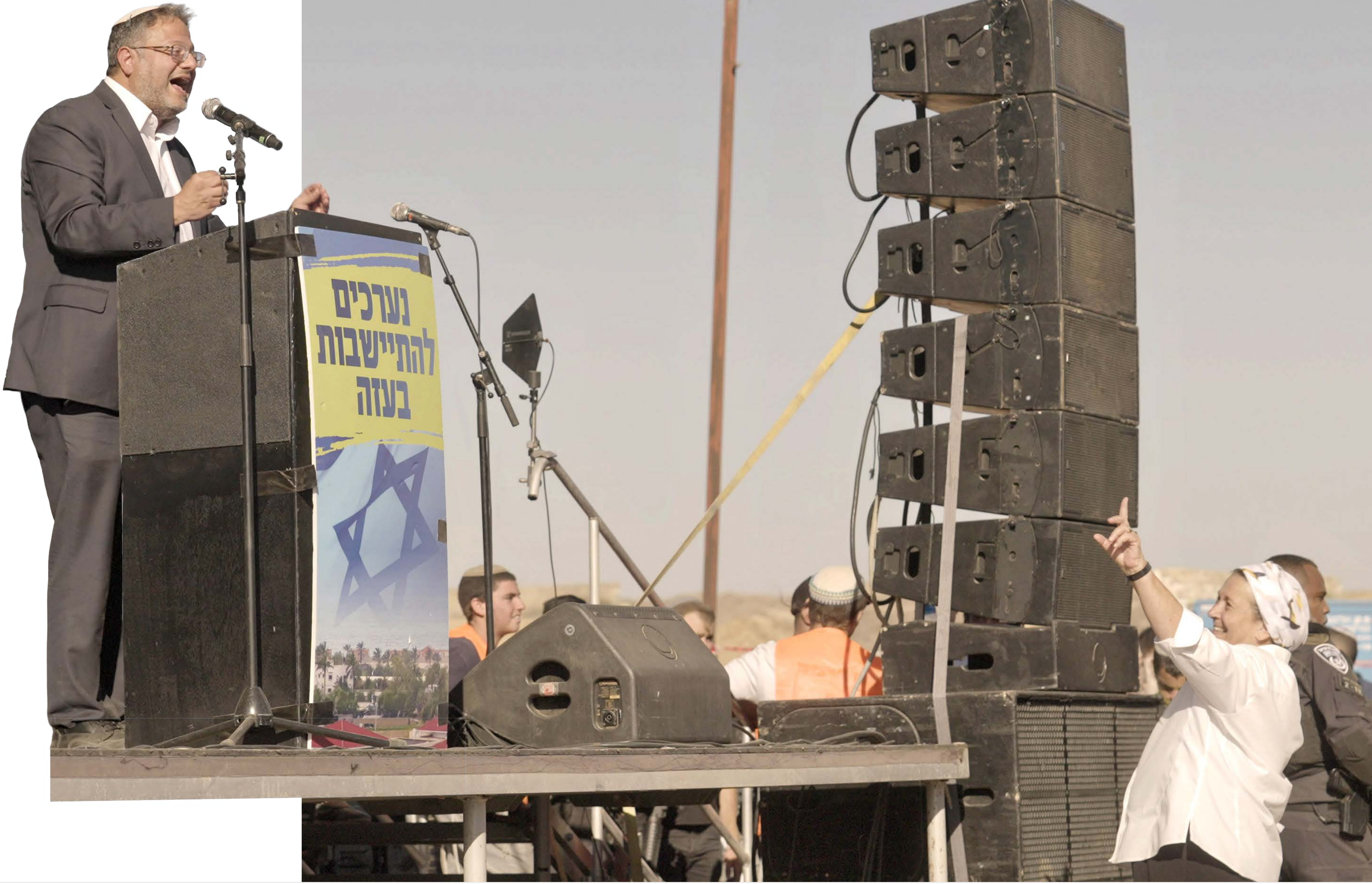
Um… but that being said I’ve built a very successful career as a nuanced non-binary storyteller, so I’m not complaining, but I do also recognize that the stories that I’m drawn to are much more fringe stories that I have to fight a little bit harder to get funding for.

SC I personally loved this film, it kept me glued to the screen and made me feel real deep emotions. Anger and fear, sadness and disgust. What were your dominating emotions as you were behind the camera?

JB *Our Land: Israel Other War* is by far one of the most challenging films I've ever made. I filmed in 25 countries around the world, and filming in Palestine is by far the most painful, difficult place to work, because of the structural injustice, the architecture of the apartheid and the impunity with which Israel dispossessed people, occupies people, denies them their freedom, their dignity, their basic rights… There's no accountability. I mean, it's really hard to comprehend. Whatever, if you've never been to the West Bank, whatever you think you know about how bad it is, you need to double it. I've been struggling to put it into words, it's just absolutely un-fucking-believable what Israel is doing in the West Bank.

I mean, what Israel is doing in the West Bank is not new. It's a continuation of a nearly six decade project of occupation, settlement expansion, forced displacement. And you know, unless Israel is contained, deterred and held accountable, this ethnic cleansing is going to get worse and worse. We're already witnessing it now being carried out in slow motion. I mean, it's extremely alarming what's going on there. The thing that makes it so difficult to work there is that no one cares, no government's care. But if there is some positive shift around people's perceptions of Israel, and they finally are starting to understand just how evil this state is, and I'm saying THE state. There are good Israeli people. But being in the West Bank and documenting the human suffering under this apartheid, is very very challenging. Not, not necessarily for like, for the misery of people. Because Palestinians are extremely resilient. They have their dignity, they fight tooth and nail for whatever freedom they have managed to retain, and they laugh and they dance and they sing and, you know, they're very very impressive people. I'm struggling to formulate words, not only because I'm extremely hung over but because it's just such an absurd situation.

It’s almost impossible to fully comprehend. Not because it’s hidden. It’s not hidden at all. The opposite in fact: it’s so vast, so constant and so normalized but nobody gets held accountable.



Another thing that was very difficult about that film was being embedded with the radical settler.

I did my usual niche style of film-making where I build an intimate relationship with an extremist and I multidimensionalize him. And that was extremely difficult because he, you know, he has those human traits that unite everyone… He’s a loving father, a supportive husband, a hard worker, has a good sense of humor, has his own fears and dreams and disappointments. And that is how I multidimensionalize him.

But ultimately he is actively committing ethnic cleansing in Palestine, and he is stealing people’s lands and water and destroying communities, and being with somebody like that, day in day out, is extremely difficult.

My own mental health definitely did start to get impacted, and then of course, you know, he’s walking around 24/7 with a military grade gun on his shoulder and he was also prone to becoming very angry, very quickly, so I didn’t necessarily feel physically safe either.

And of course he didn’t know I was transgender. Being a conservative Jew, I don’t know what his views on LGBT issues were, but I wasn’t about to try and find out.

SC Finally, the Emmys and the BAFTAs…

Really, congrats on your work cause you are making something truly meaningful here. But I wonder, after such important realities and complex dynamics, what do these awards mean to you?

JB Yes, you're right, I just won another bafta, and this is my third. My second bafta for cinematography, this one for *Our Land: Israel Other War.*

Um, I mean, awards are extremely useful. There are a lot of talented filmmakers that you're competing against, so it is absolutely wonderful to win these awards. But I'm also, you know, I'm honestly, I'm skeptical of this whole awards industry, of the whole industrial awards complex, because, you know, it's a whole system that is designed by the privileged for the privileged.

And honestly the best thing about the awards is that it means more people are gonna watch the film, and that's the thing that I really care about the most.

And on that note, please go and watch our land Israel's other war on ITV. It's a UK channel, it's on their streamer. You can put on a VPN and watch the film and learn about how the settler movement works in Palestine through intimate portraits of people who are living there.

BAFTA
TELEVISION CRAFT AWARDS
with SAMSUNG OLED

Mission Accomplished by Simona Coltello

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> Genocide in Sudan

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> Epstein Files

> Meloni & Co.

> War on terror

This project does not express any personal opinion on key events. This is solely a civilian point of view through the lenses of social media experiences and exposure, without fact-checking the data but directly sharing. This is mostly Simona Coltello's daily screenshots from her Instagram feed during the 2024-2026 period.

We have tried crediting all the pictures and locate their sources. If missing, please reach out to us.

This is a parody of Wikipedia and is in no way affiliated with or representative of the Wikimedia Foundation.

From Pessima, the trans encyclopedia

> *"Mission Accomplished" redirects here. For other uses, see Mission Accomplished (disambiguation).*

Mission Accomplished is an editorial project by contemporary artist and curator Simona Coltello. Published in 2026 as part of Pessima: Phantom Pain, It depicts contemporary historic events trought the lens of a civilian, where documentation is often mixed with pop cultures, satire, memes and fake news. All images are sourced from the internet, web archives, and social algorithms Coltello was using in between 2024-2026, years remembered mostly for the Israeli Genocide against Palestinian people, Donald Trump's second tenure as the president of the United States and his presence in the Epstein Files, Charlie Kirk's assassination, US invasion of Colombia and bombing in Iran, the genocide in Congo and Sudan, and the rise of AI.

Mission Accomplished

MISSION ACCOMPLISHED

The Banner

Screenshot [show]

Author	Simona Coltello
Published	2026
Publisher	Pessima (2026)
Pages	N/A

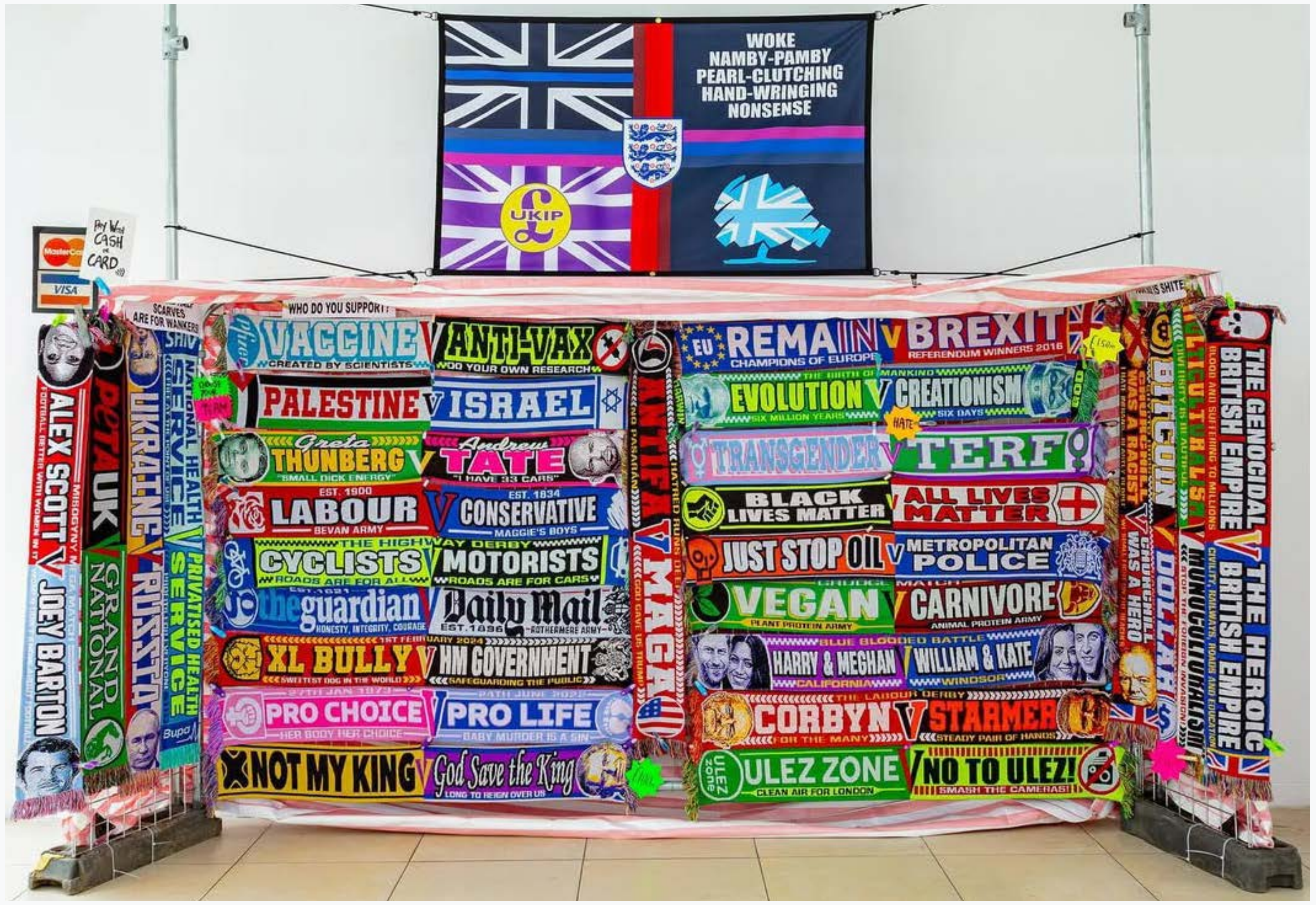
Concept

Mission Accomplished reflects on the topics of documentation and historic studies of personal figures and crucial events. "*We used to study an artists' cultural background and key political events in their life to fully understand their research, personality and motivation. Today I believe we must look at their algorythm"*

Inspiration

Mission Accomplished is the name given to a televised speech made on May 1, 2003, by United States president George W. Bush on the aircraft carrier USS Abraham Lincoln near the coast of California. Bush, who had launched the United States invasion of Iraq six weeks earlier, mounted a podium in front of a White House-produced banner that read "Mission Accomplished". Reading from a prepared text, he said, "Major combat operations in Iraq have ended. In the battle of Iraq, the United States and our allies have prevailed ... because the regime [of Iraqi dictator Saddam Hussein] is no more."[1] Although Bush went on to say that "Our mission continues" and "We have difficult work to do in Iraq",[1] his words implied that the Iraq War was over and the United States-led Coalition forces had won.[2]

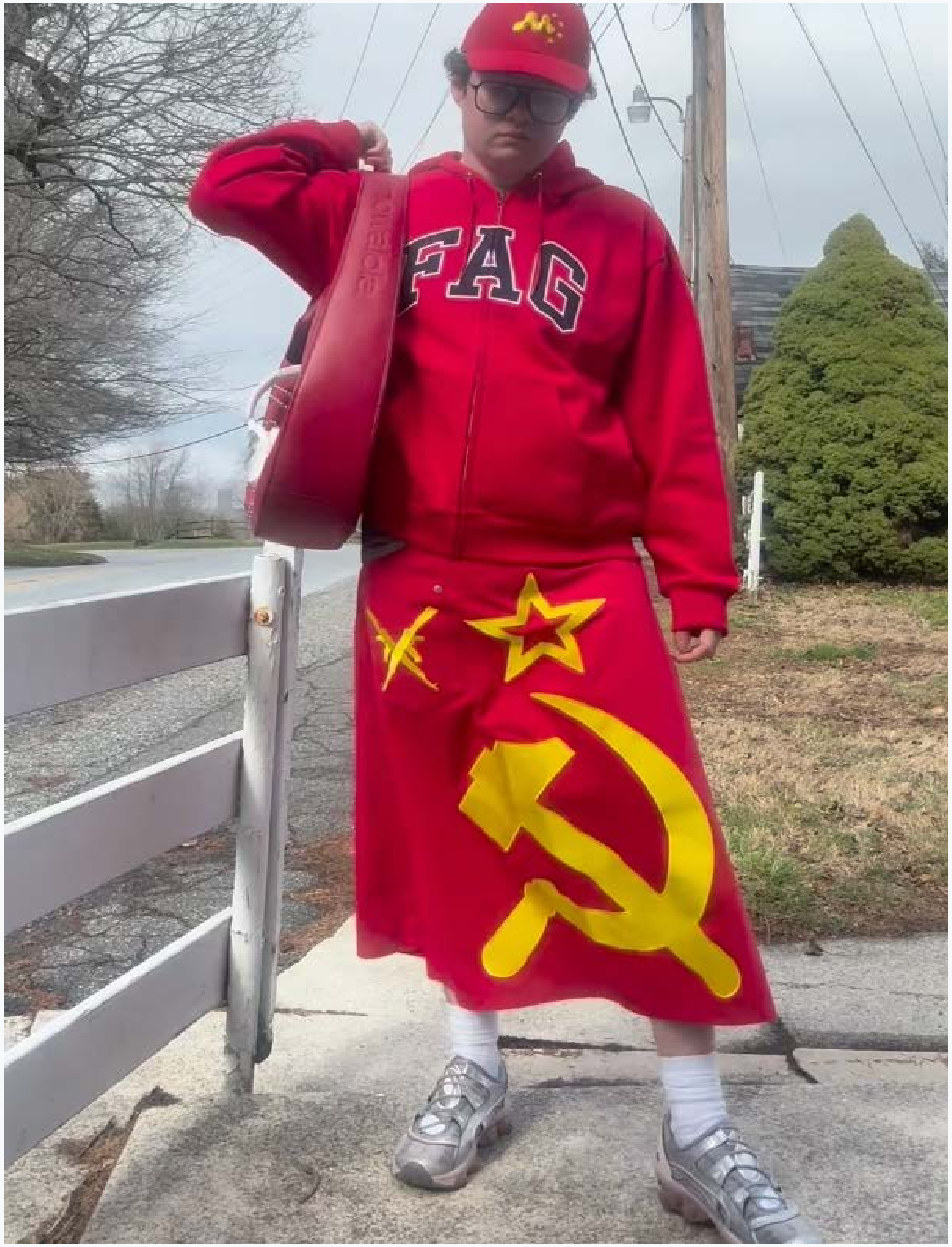
Bush's assertions—and the sign itself—became controversial as the Iraqi insurgency gained pace and developed into an outright sectarian war, with the vast majority of casualties—Coalition forces and Iraqi, military and civilian—occurring after the speech.[3] U.S. troops fought in Iraq for eight more years, before eventually withdrawing in 2011. In modern cultural parlance, the phrase "Mission Accomplished" is frequently used to refer to the perils of declaring victory too early in crises.[4]


WOKE NAMBY-PAMBY PEARL-CLUTCHING HAND-WRINGING NONSENSE
UKIP
WHO DO YOU SUPPORT?
CASH
CARD
VACCINE
ANTI-VAX
REMAIN
BREXIT
PALESTINE
ISRAEL
EVOLUTION
CREATIONISM
Greta THUNBERG
Andrew TATE
TRANSGENDER
TERF
LABOUR
CONSERVATIVE
BLACK LIVES MATTER
ALL LIVES MATTER
CYCLISTS
MOTORISTS
JUST STOP OIL
METROPOLITAN POLICE
the guardian
Daily Mail
VEGAN
CARNIVORE
XL BULLY
HM GOVERNMENT
HARRY & MEGHAN
WILLIAM & KATE
PRO CHOICE
PRO LIFE
CORBYN
STARMER
NOT MY KING
God Save the King
ULEZ ZONE
NO TO ULEZ!
ANTIFA
MAGA
ALEX SCOTT
JOEY BARTON
PETA
UK
UKRAINE
RUSSIA
GRAND NATIONAL
NATIONAL HEALTH SERVICE
PRIVATISED HEALTH SERVICE
BITCOIN
DOLLAR
THE GENOCIDAL BRITISH EMPIRE
THE HEROIC BRITISH EMPIRE

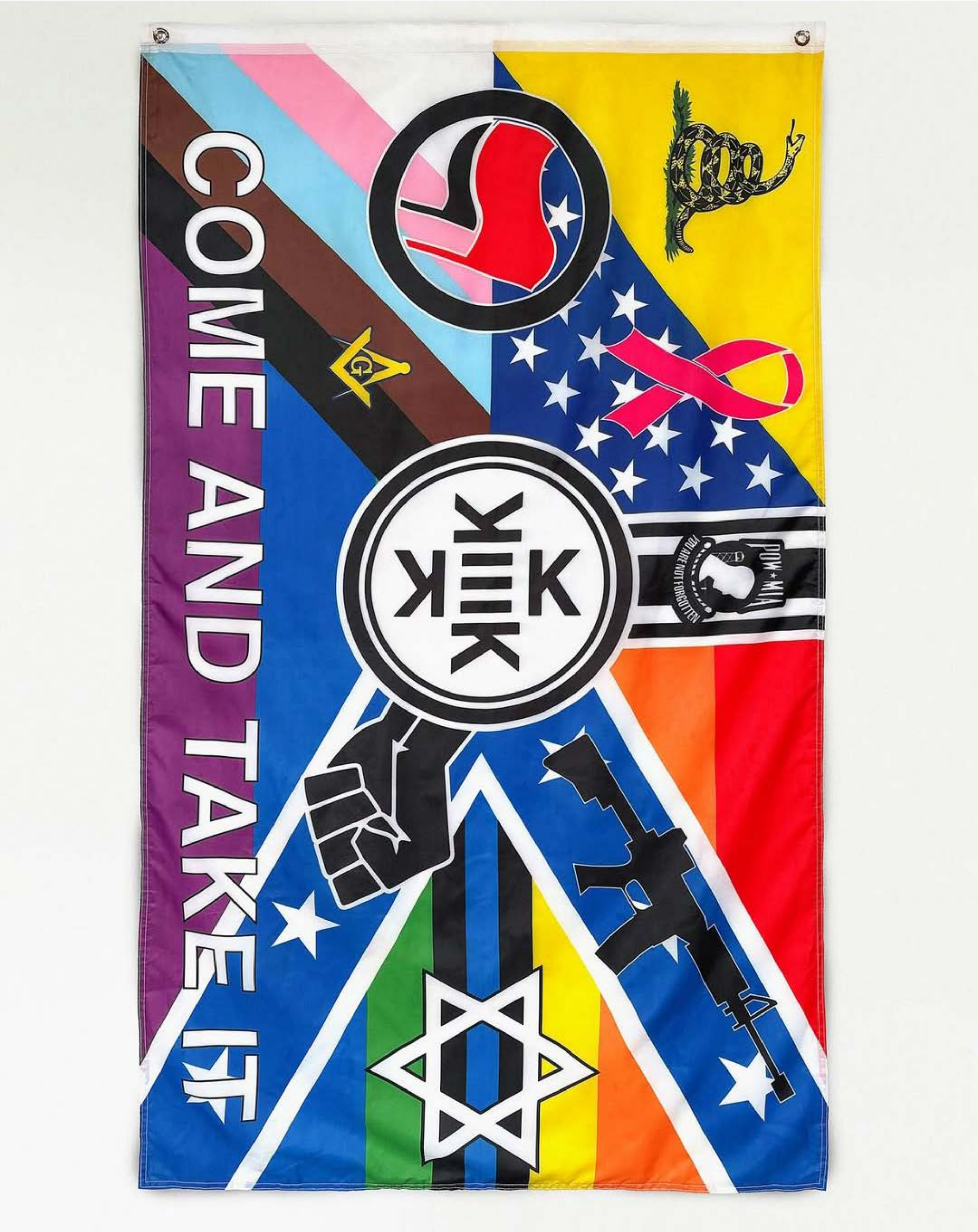
“Who Do You Support? Half and Half Scarves Are For Wankers.” by Wankers Of The World.

USA=
FAG
NATION
VOTE FOR PEDRO

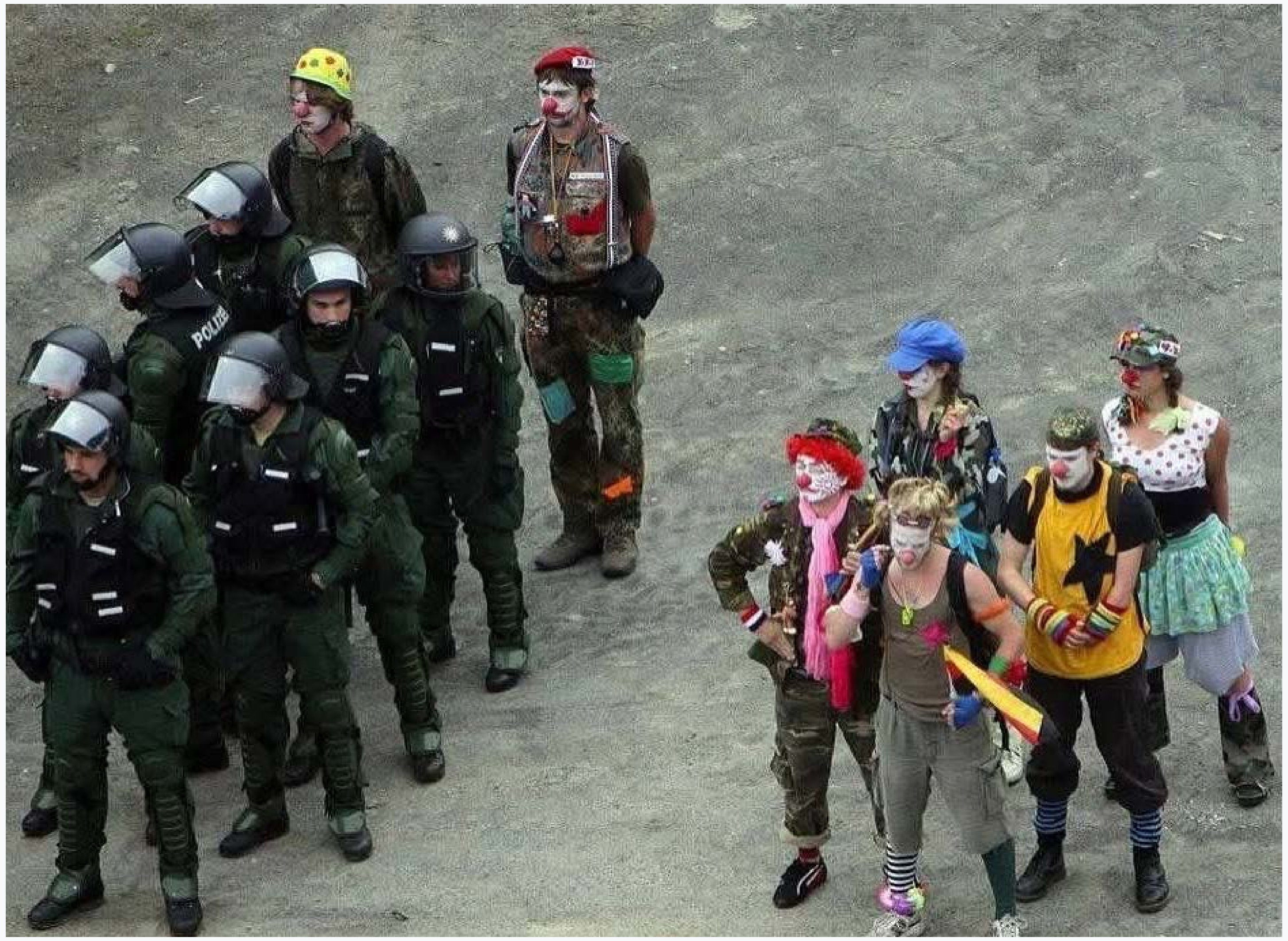
Slogan used by the Westboro Baptist Church, led by Fred Phelps, to argue that the United States is doomed due to its tolerance of homosexuality.



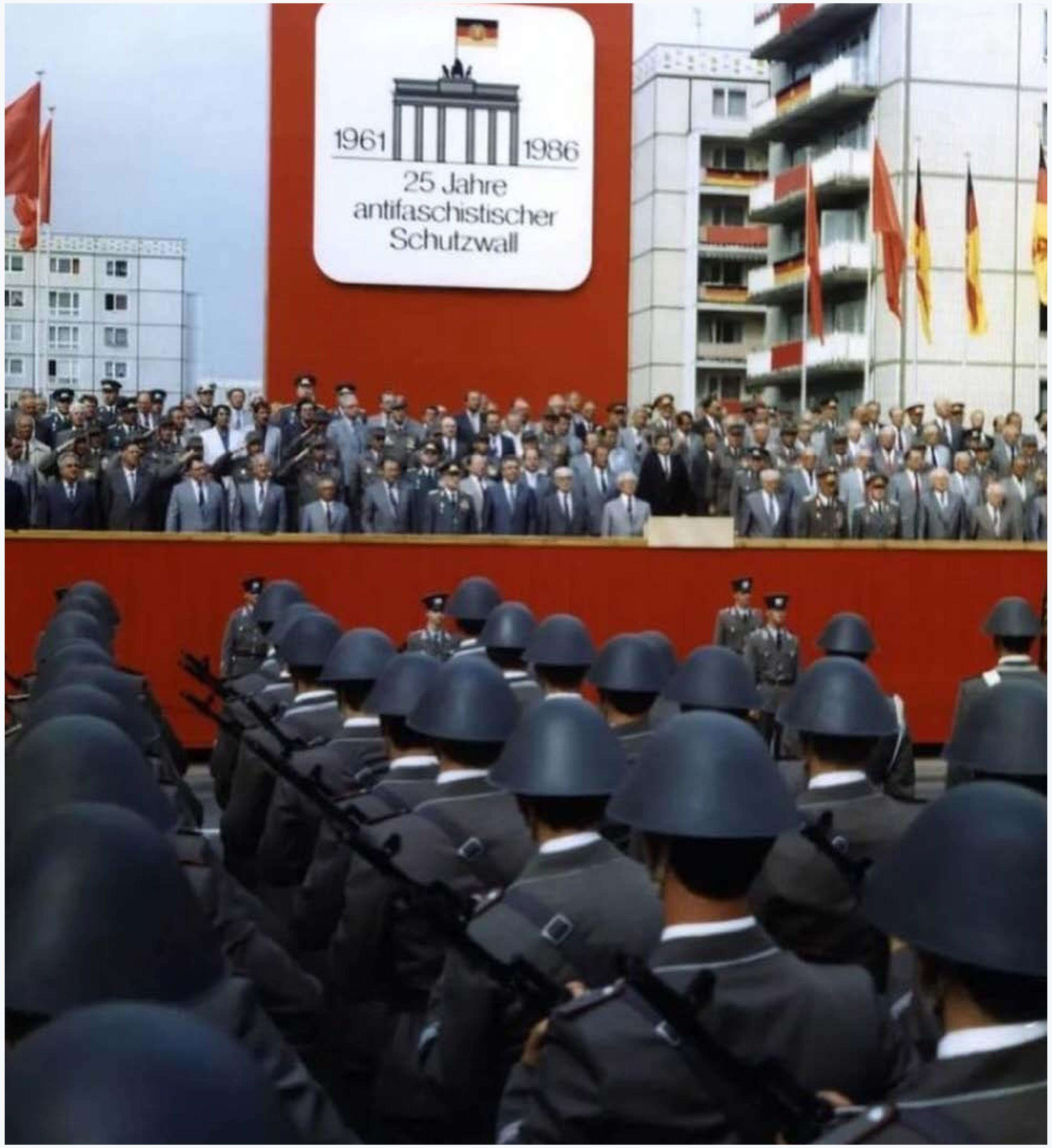
Post by ryanidiotboy.


COME AND TAKE IT
POW★MIA
YOU ARE NOT FORGOTTEN

All-inclusive flag by Bully Fashion.

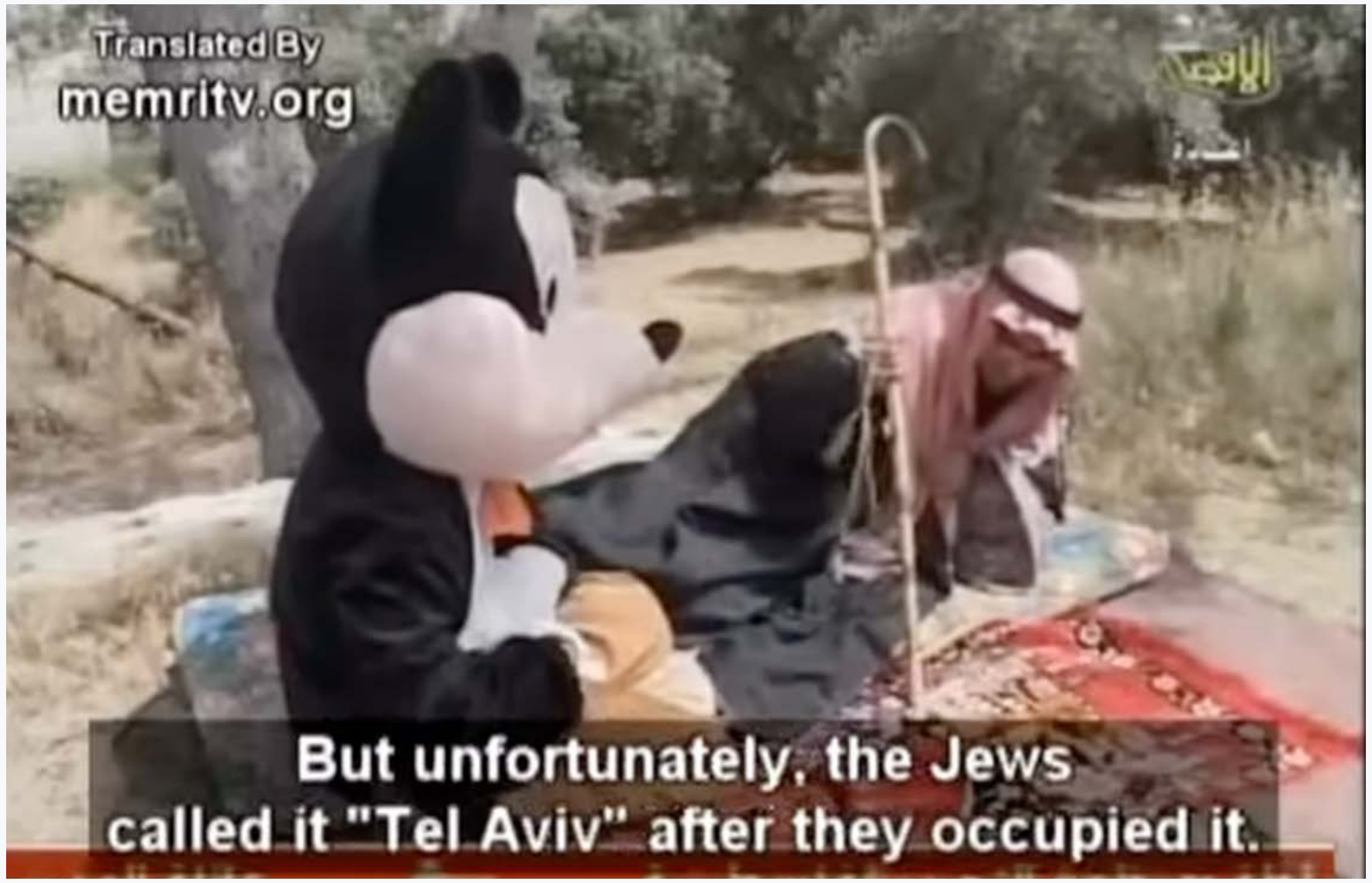


Members of the “Clandestine Insurgent Rebel Clown Army” (CIRCA) 2007 protest in Rostock, Germany, against the G8 summit.

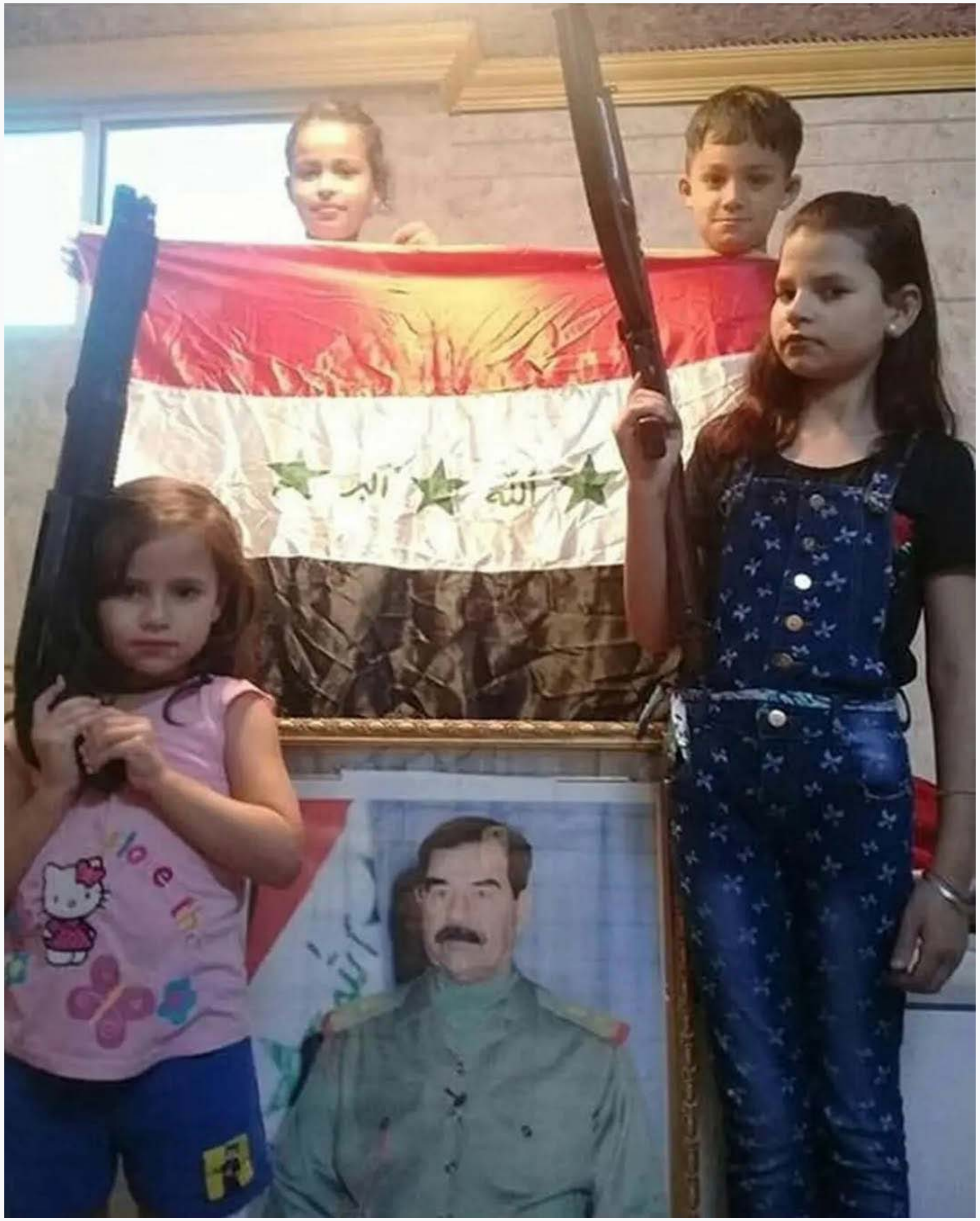

1961
1986
25 Jahre
antifaschistischer
Schutzwall

Celebration in East Berlin on August 13, 1986, marking the 25th anniversary of the construction of the Berlin Wall.

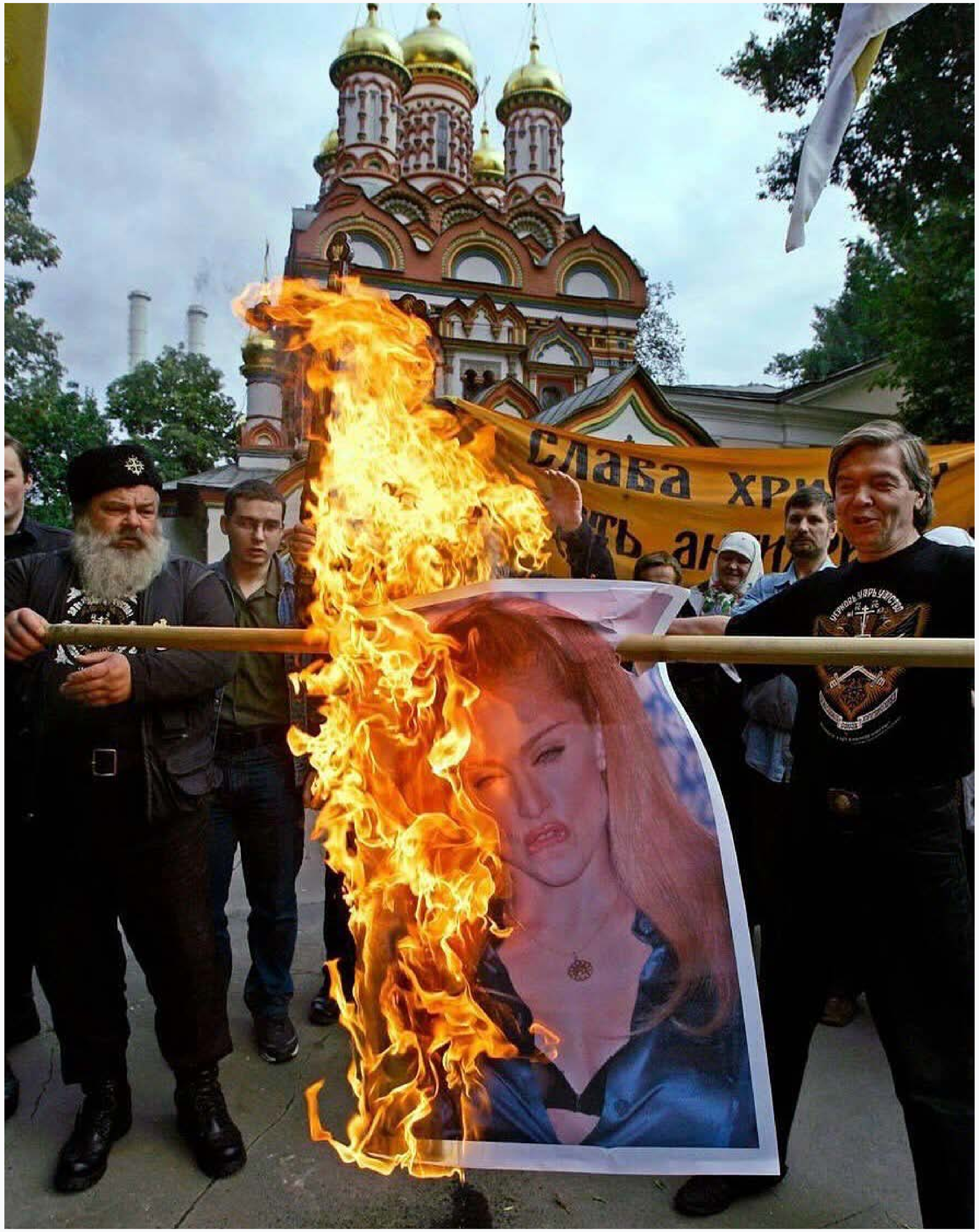
Burka Band (also known as the Blue Burqa Band), an anonymous, all-female indie rock band from Kabul, Afghanistan, formed in 2002.


Translated By
memritv.org
But unfortunately, the Jews
called it "Tel Aviv" after they occupied it.

Farfour, a costumed character intended to resemble Mickey Mouse, who appeared on the Palestinian children’s television program Tomorrow’s Pioneers broadcast on Hamas-run Al-Aqsa TV.



Children holding weapons in front of a portrait of Saddam Hussein.



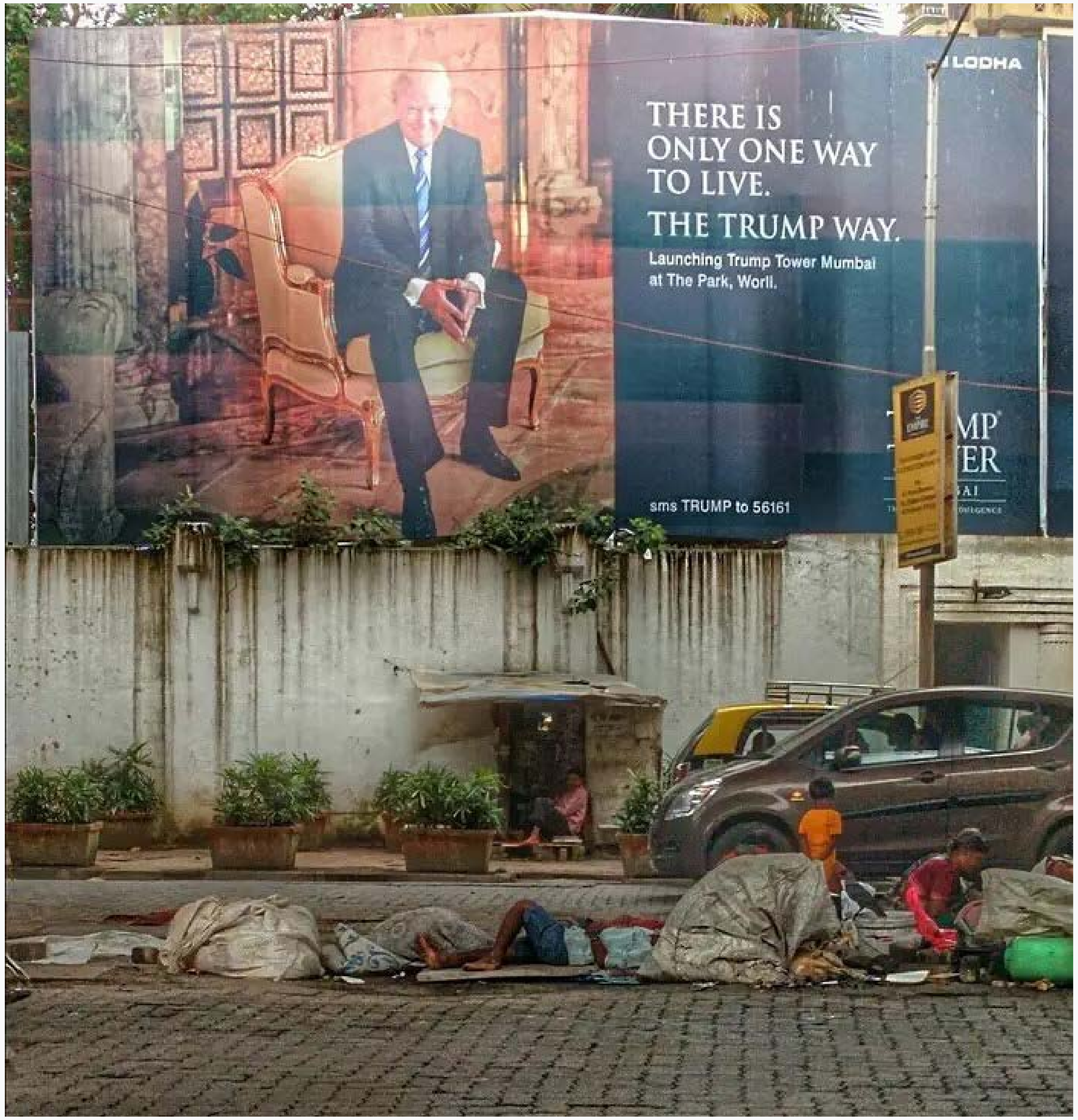
In September 2006, the far-right Union of Orthodox Banner-Bearers and nationalist groups protested Madonna's Confessions Tour stop in Moscow.

VERITÀ E
GIUSTIZIA

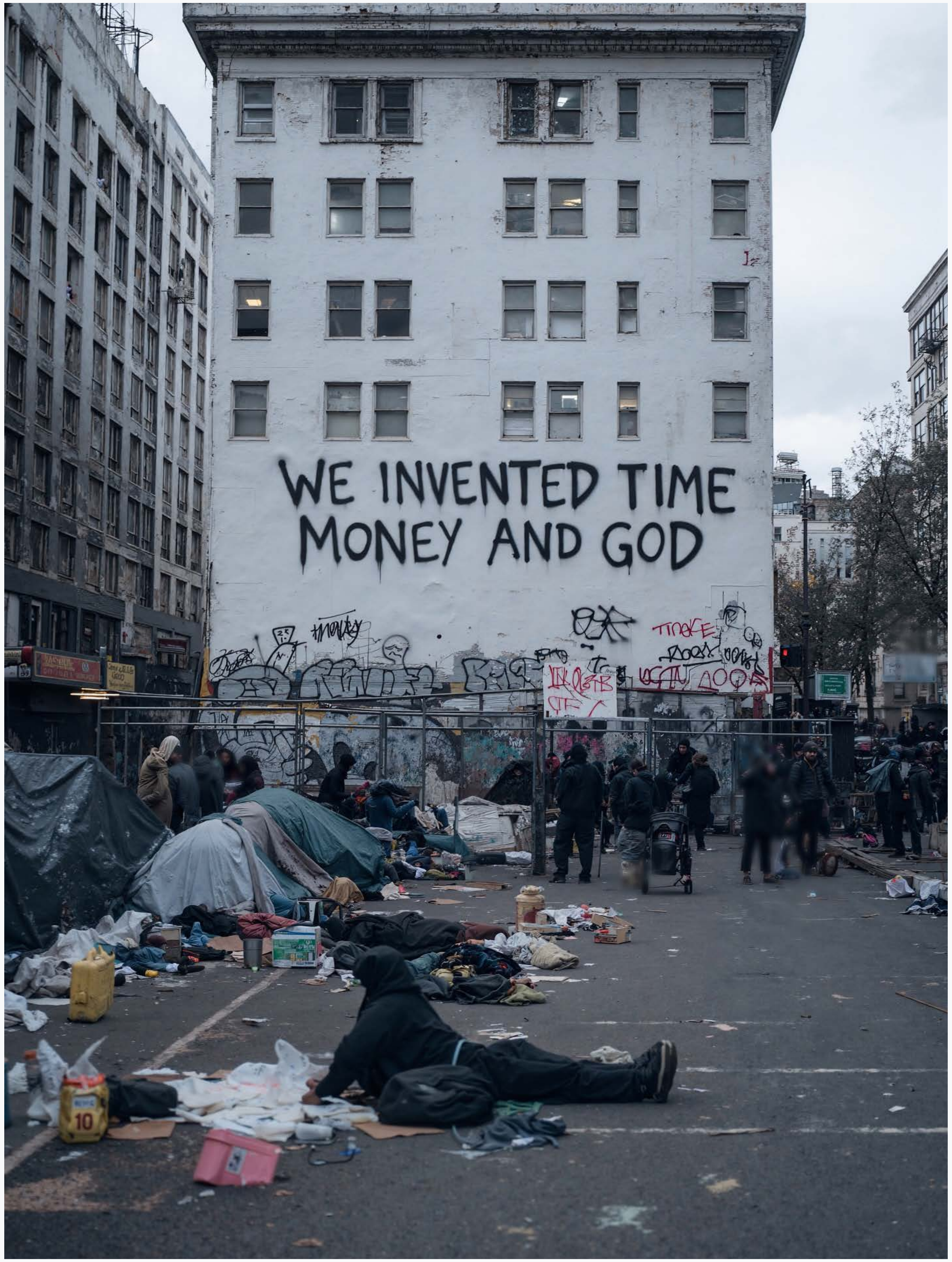
Ramy Elgaml, a nineteen-year-old of Egyptian origin, was rammed and killed by carabinieri during a pursuit in Milan on November 24, 2024. Several officers would later be investigated for misdirection, forgery, and deleting video evidence.

GENDARMERIE
Pioneer

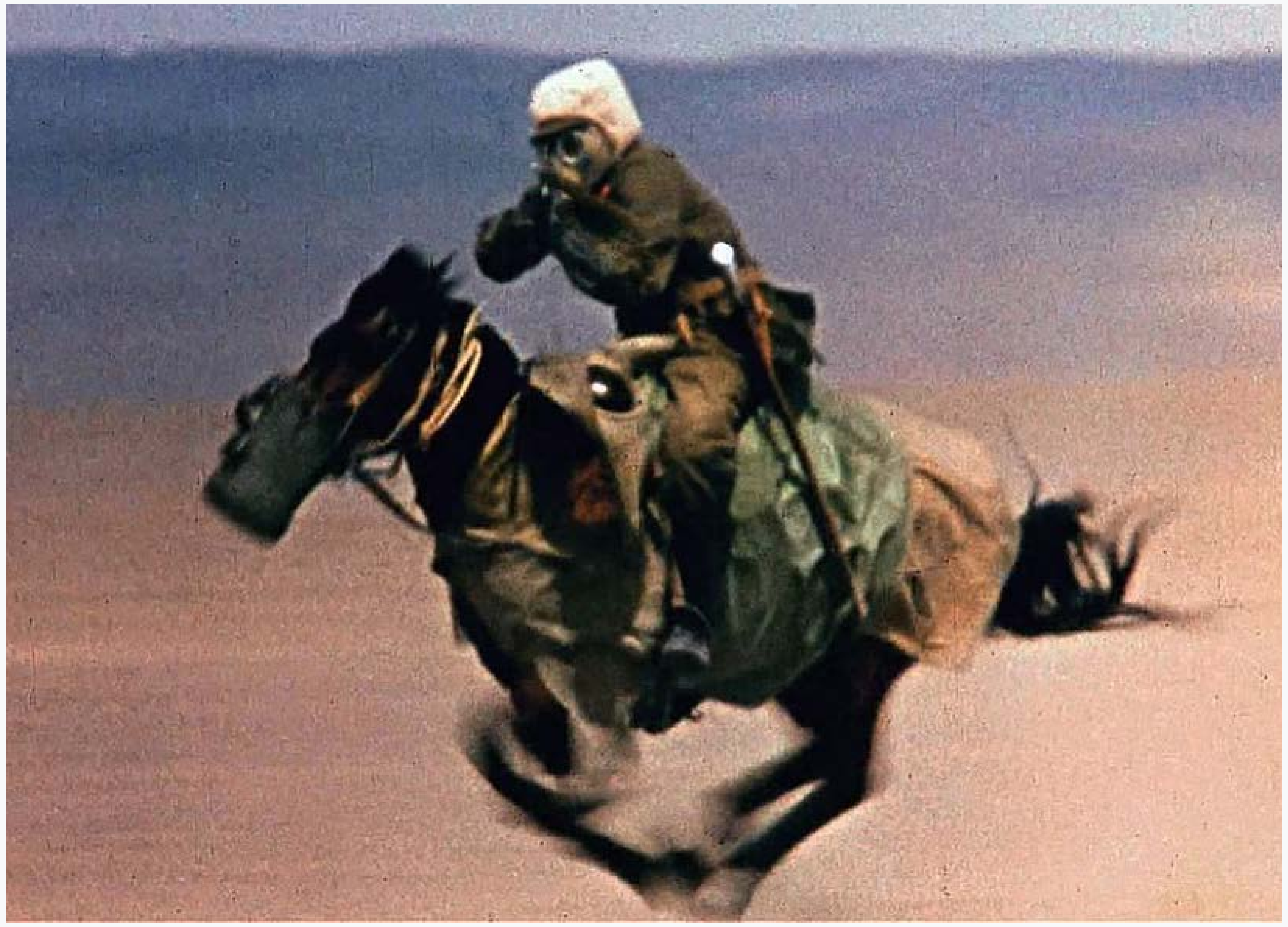
French police confiscating a CDJ Controller.


LODHA
THERE IS ONLY ONE WAY TO LIVE.
THE TRUMP WAY.
Launching Trump Tower Mumbai at The Park, Worli.
sms TRUMP to 56161

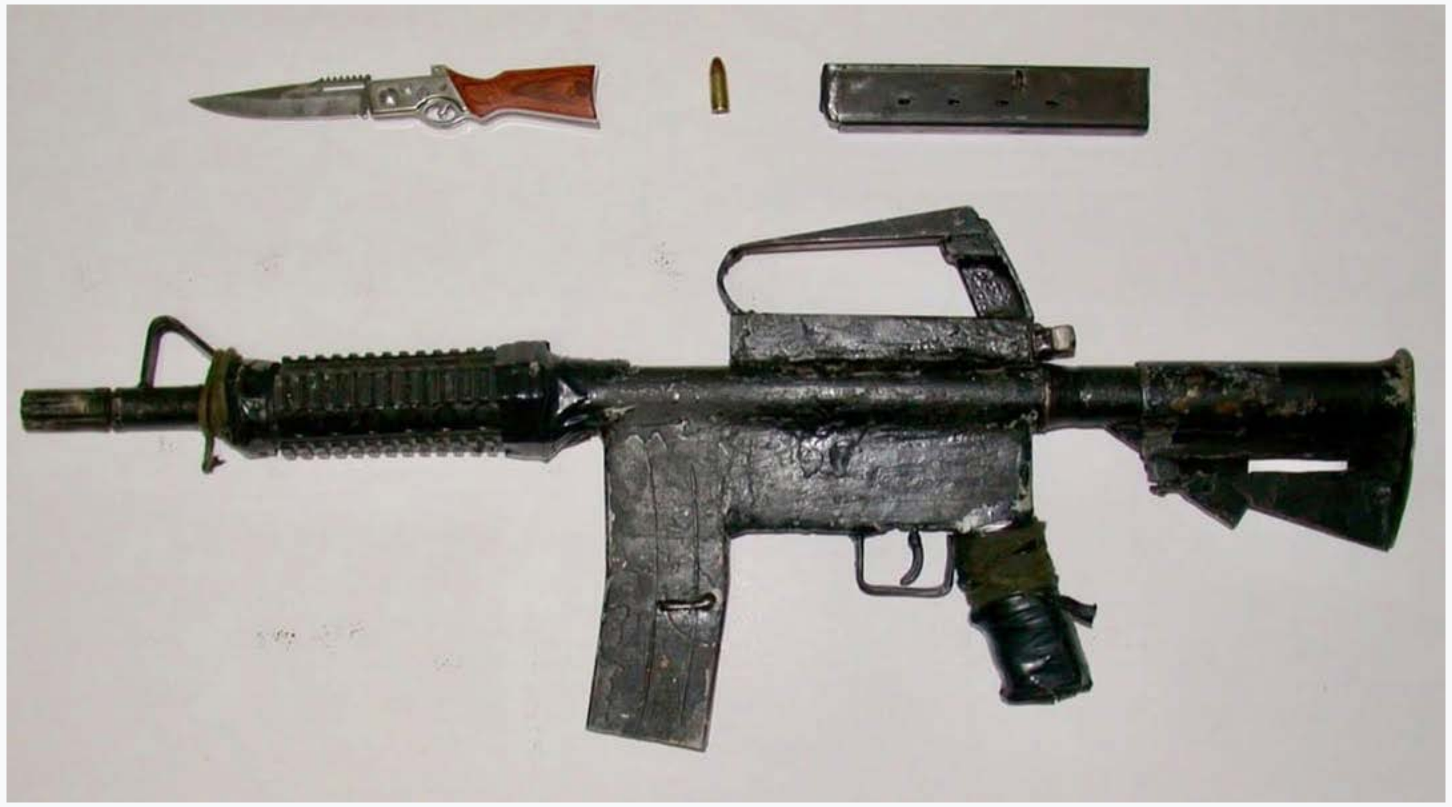
A Trump Tower advertisement in Mumbai, India.


WE INVENTED TIME
MONEY AND GOD

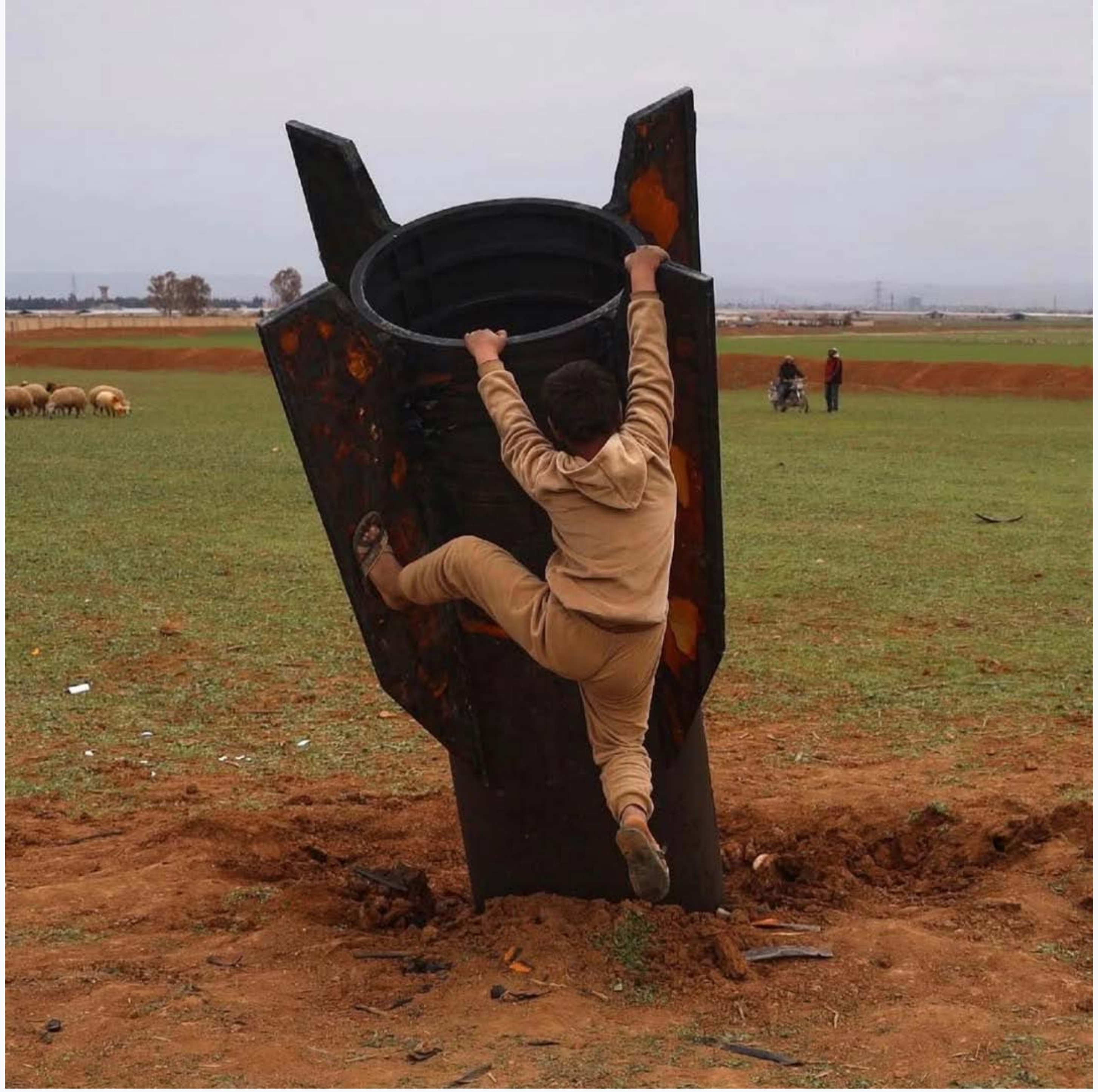
A Murales that speaks for itself. Maybe AI.



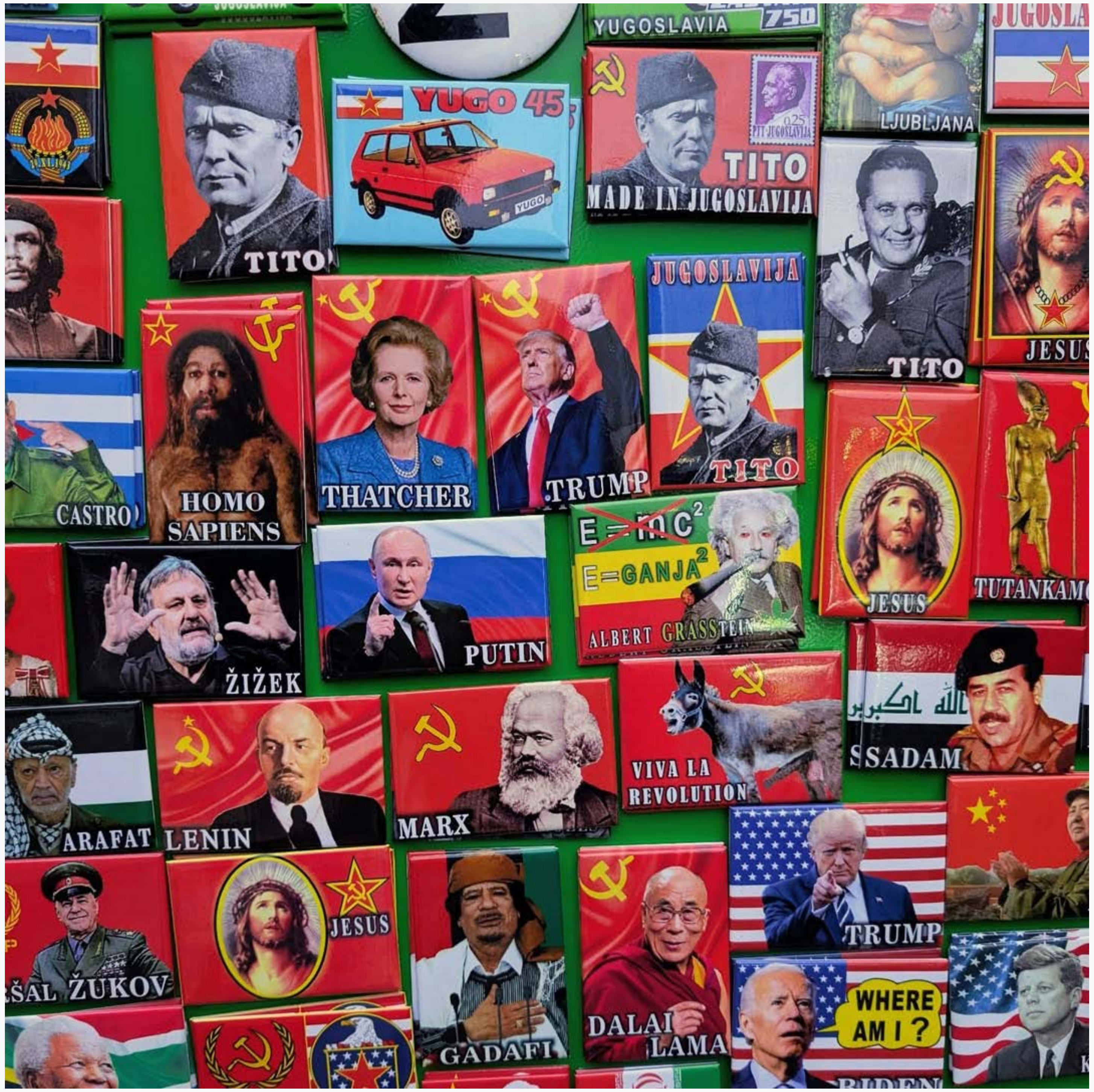
People liberation army (PLA) cavalry armed with swords and guns riding towards a nuclear explosion during a nuclear weapons test at lop nur, 1964.



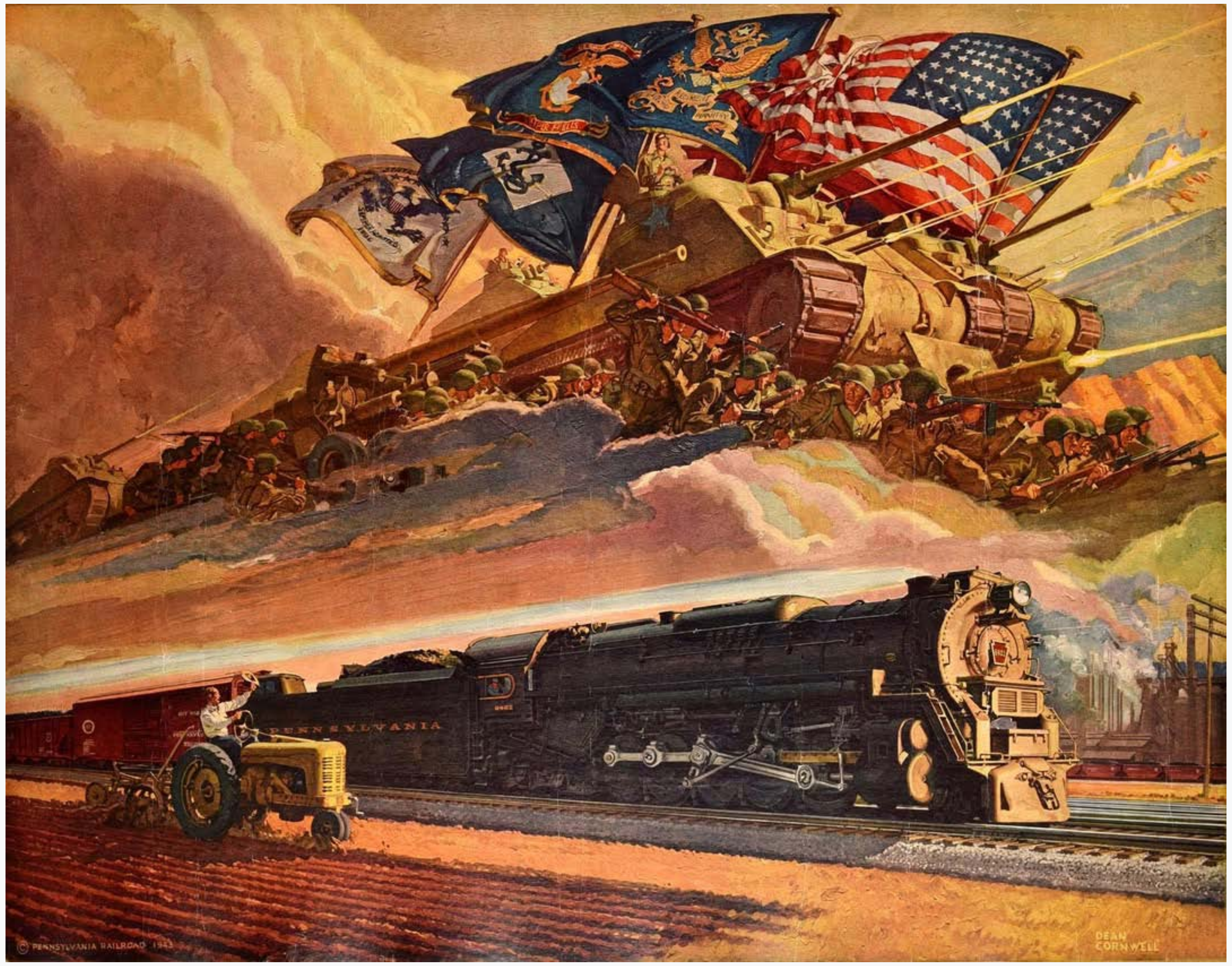
Improvised M-16 assault rifle recovered from a slain Jenin Brigade militant by the IDF and Shin Bet following a raid on Jenin in the occupied West Bank in 2008.



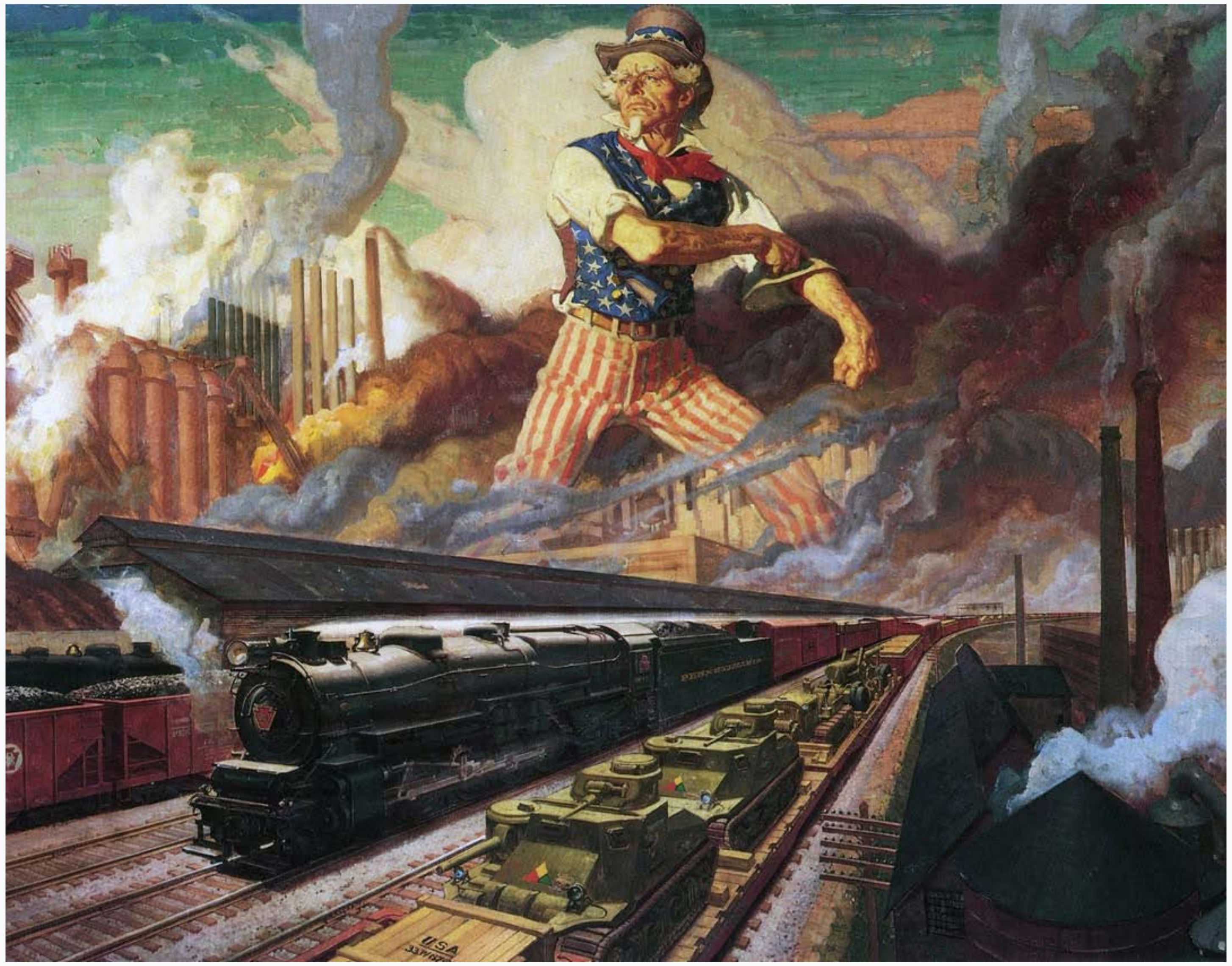
Syrian children with an unexploded Iranian missile in the Qamishli area.
Syria, March 2026.



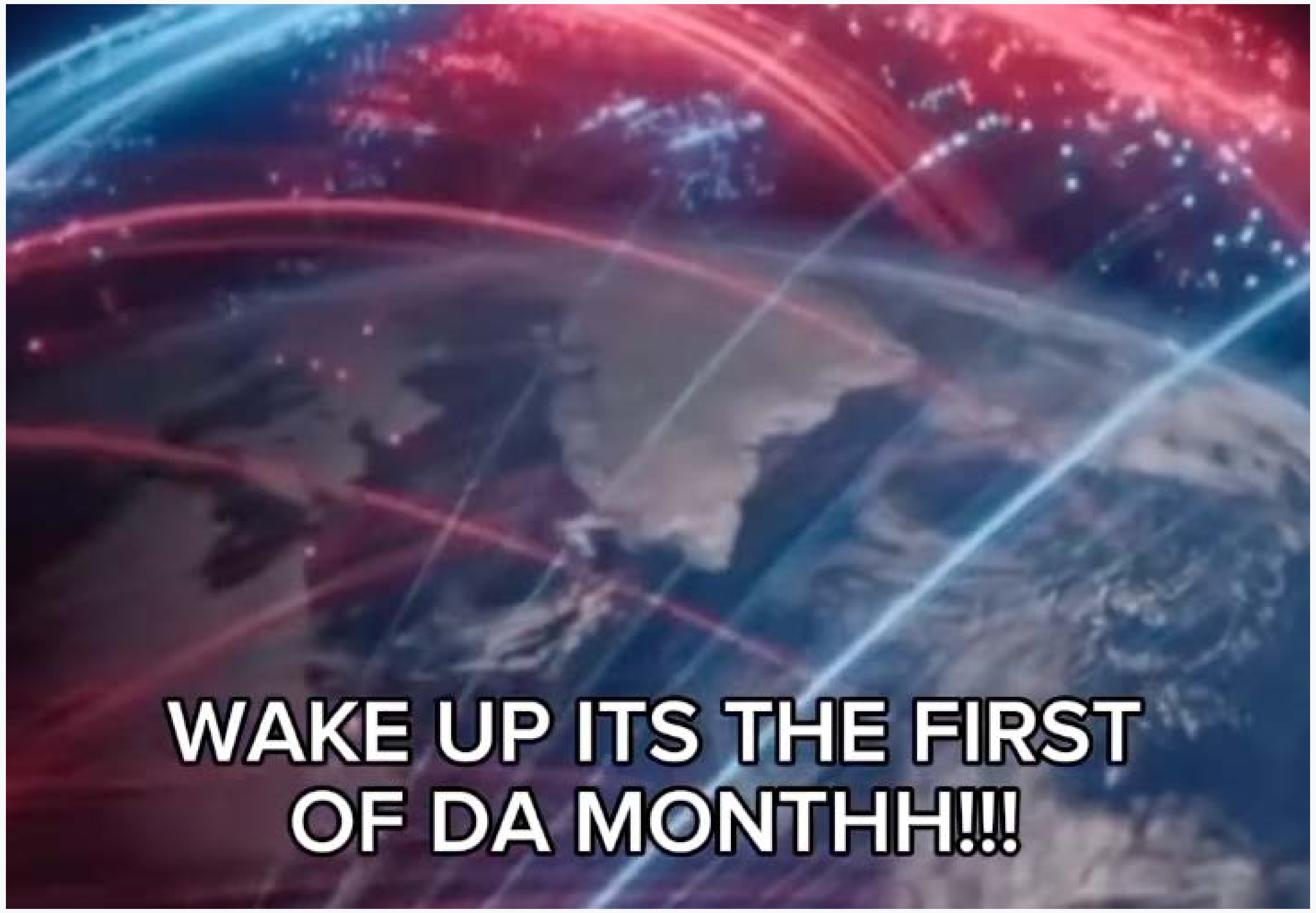
Ljubljana Christmas market souvenir stall.


PENNSYLVANIA
DEAN CORNWELL

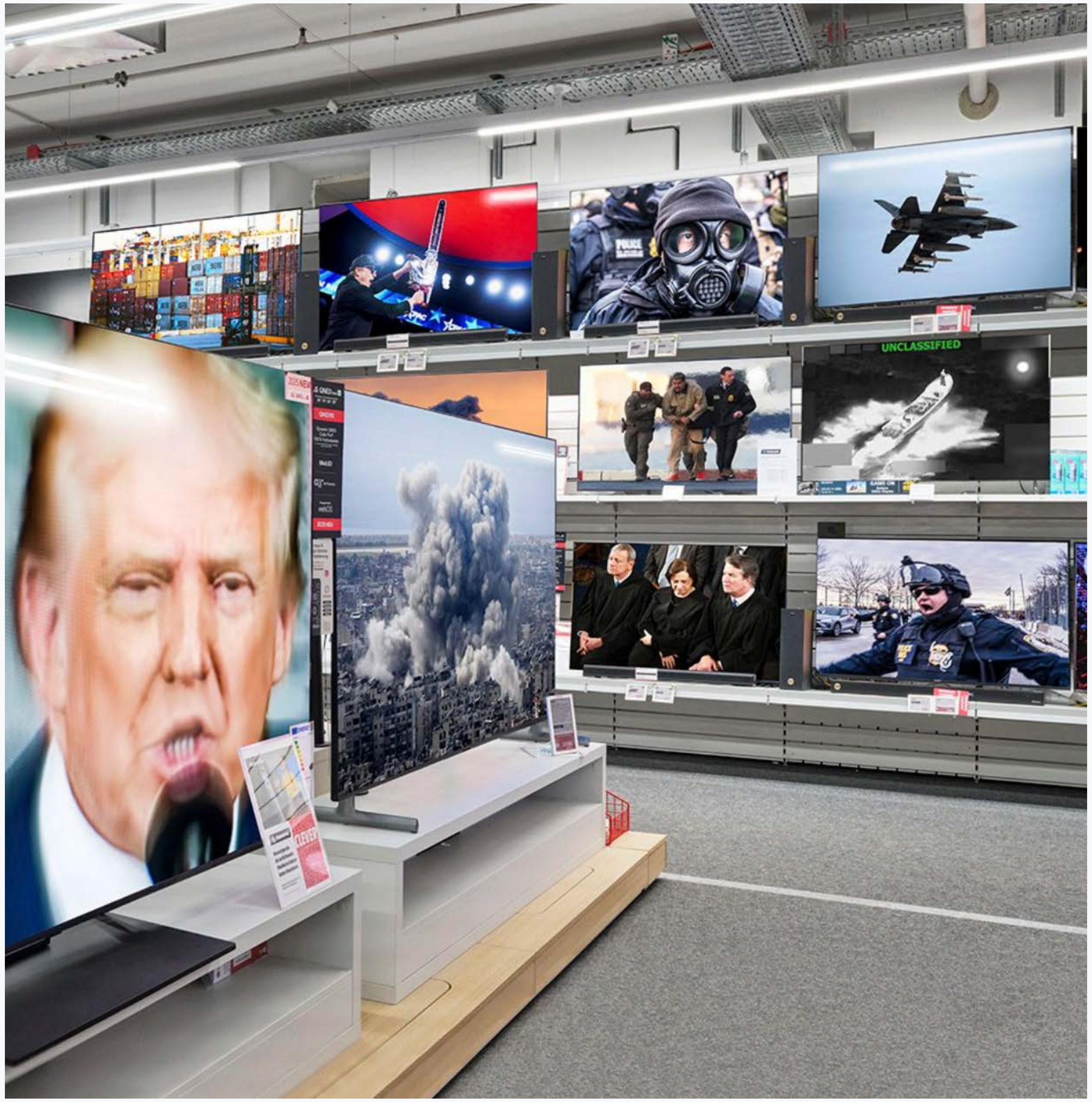
American paintings from the Second World War celebrating Pennsylvania Railroad’s contribution to the war effort.



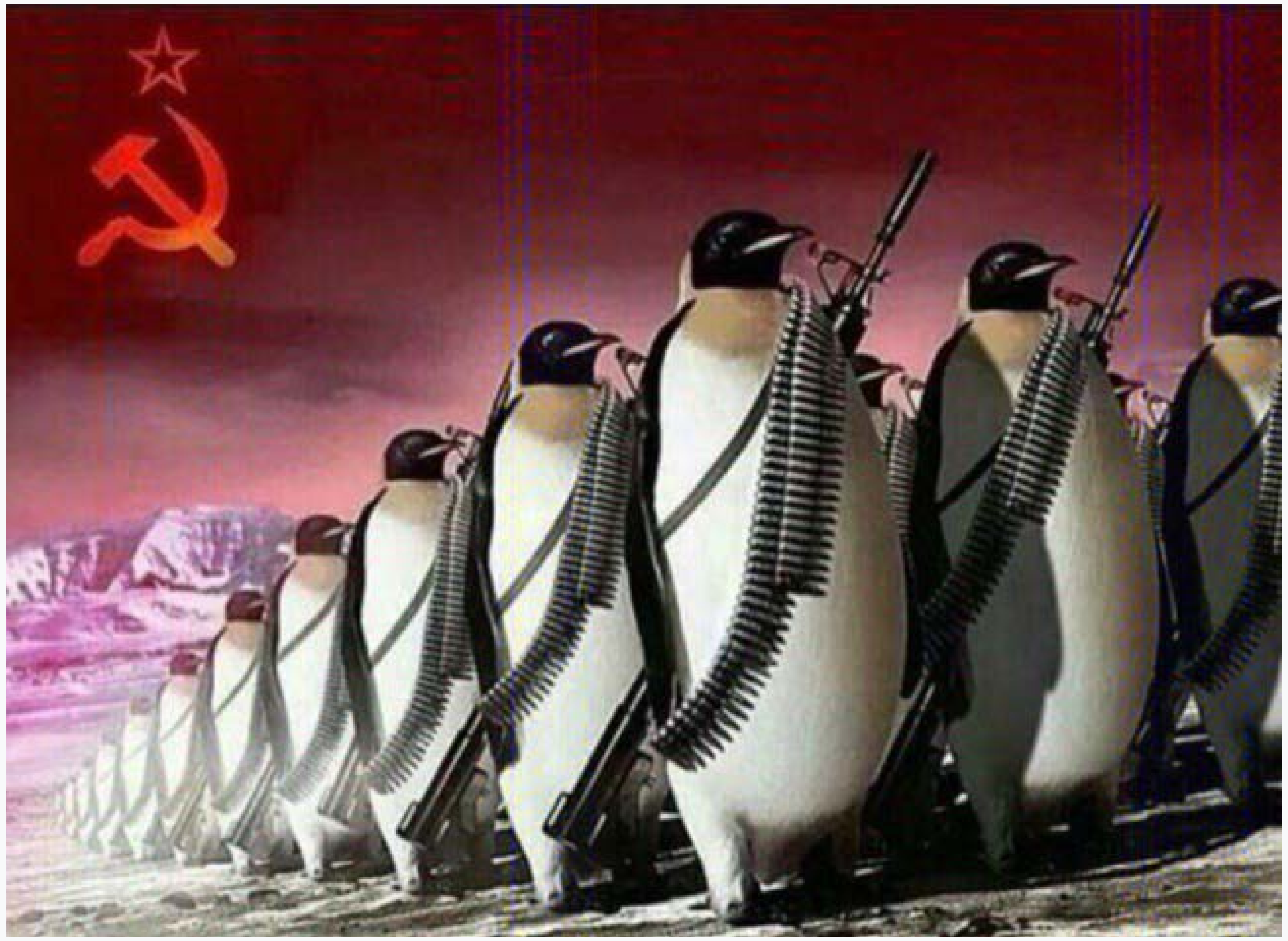
American paintings from the Second World War celebrating Pennsylvania Railroad’s contribution to the war effort.


WAKE UP ITS THE FIRST
OF DA MONTHH!!!

Living in 2026 be like:

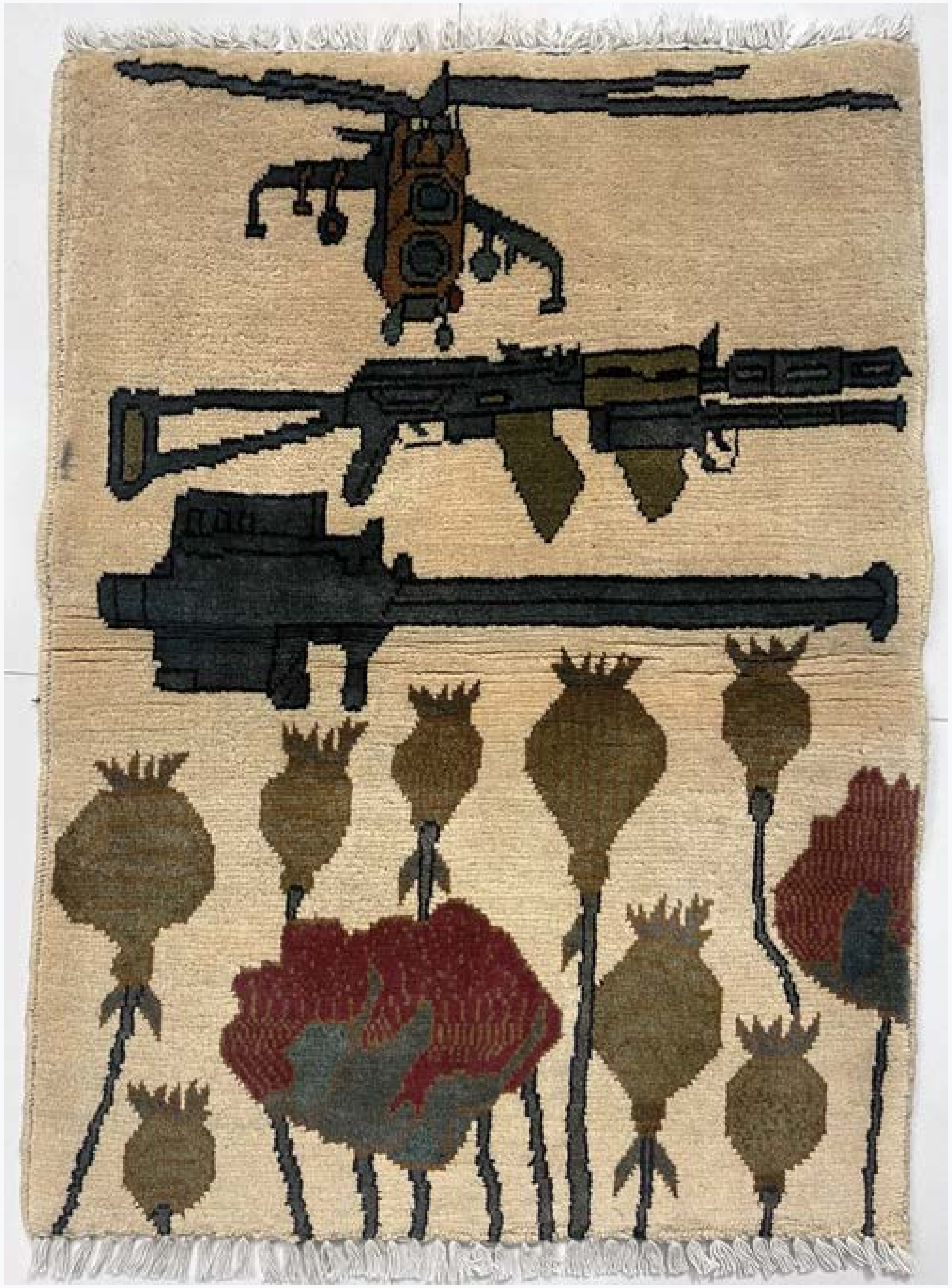

UNCLASSIFIED

Trump 2.0 by Daniel Stier.

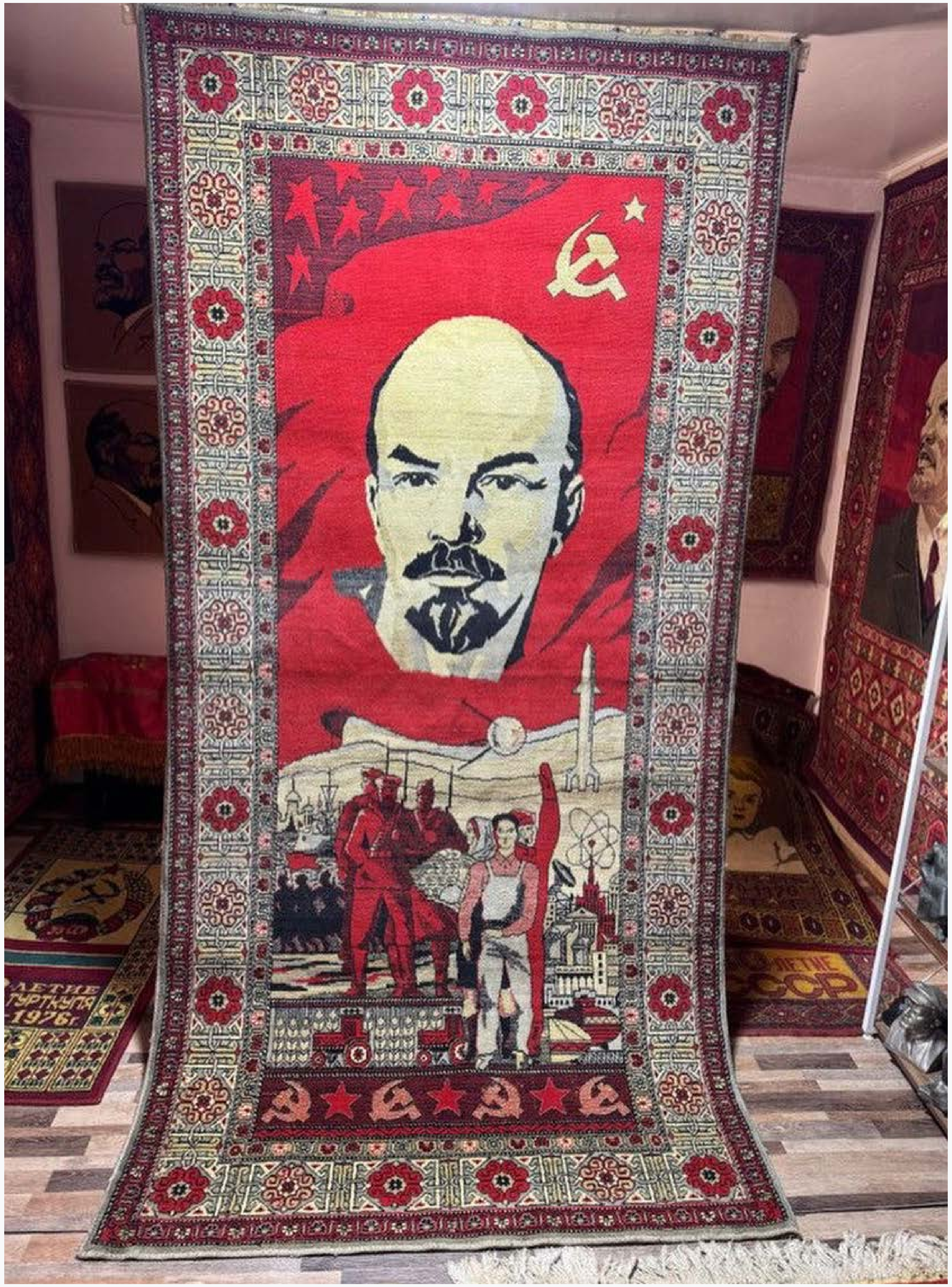


Unknown-origin russian illustration.

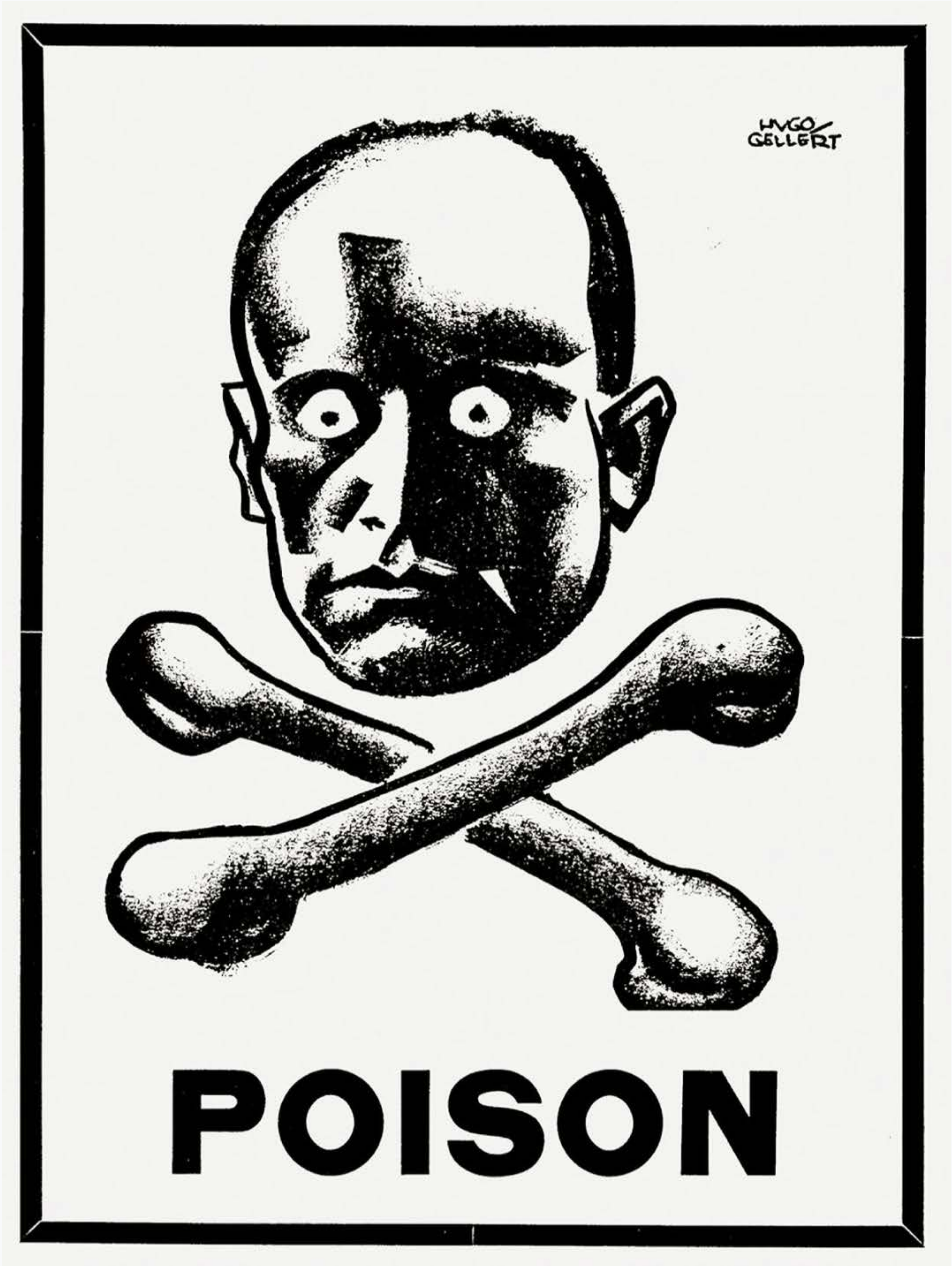
Soviet border dogs (1950).



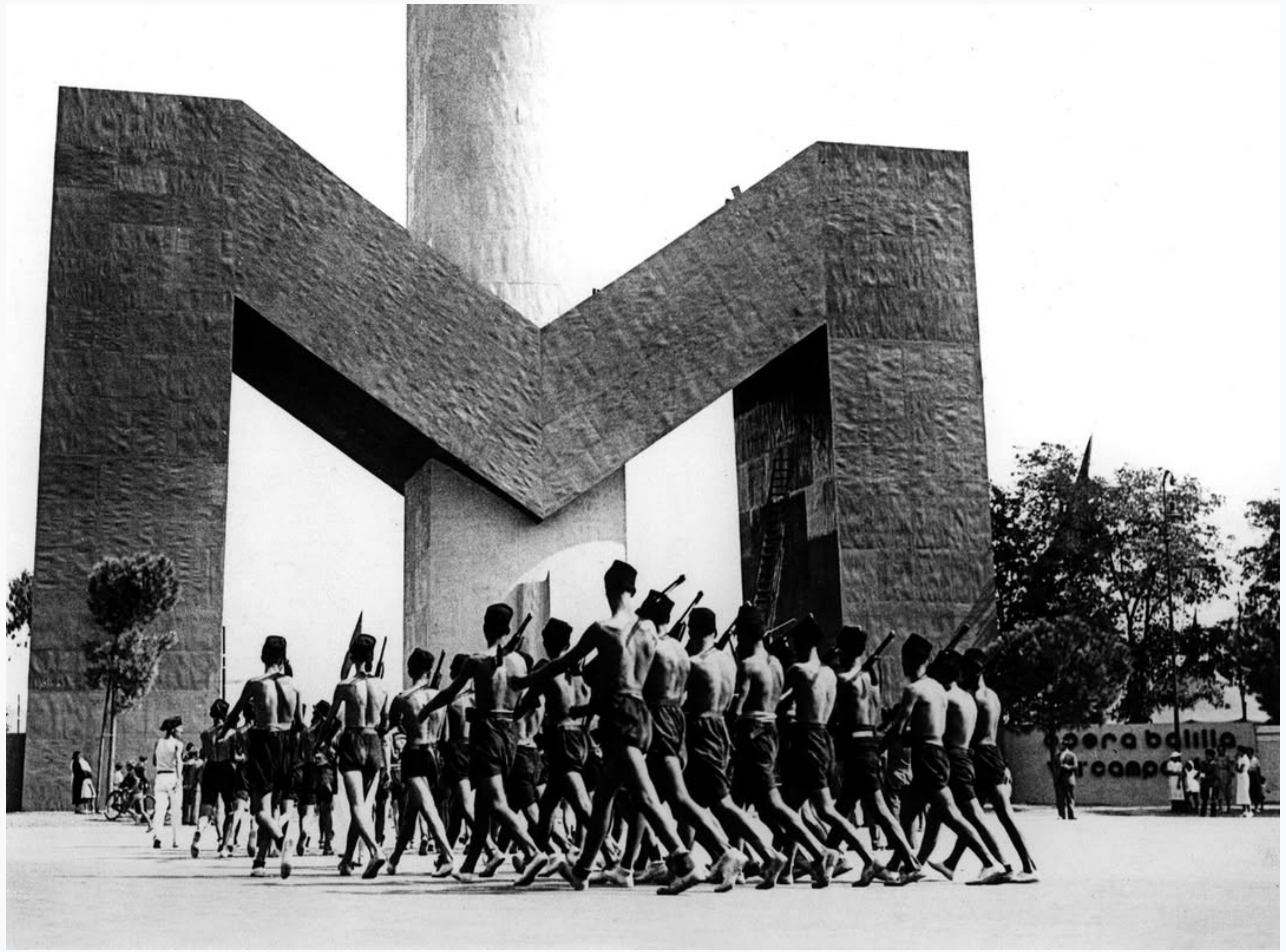
Afghan war rug depicting poppies, an AK-style rifle, a “Stinger” MANPAD system, and a Mi-24D Helicopter.



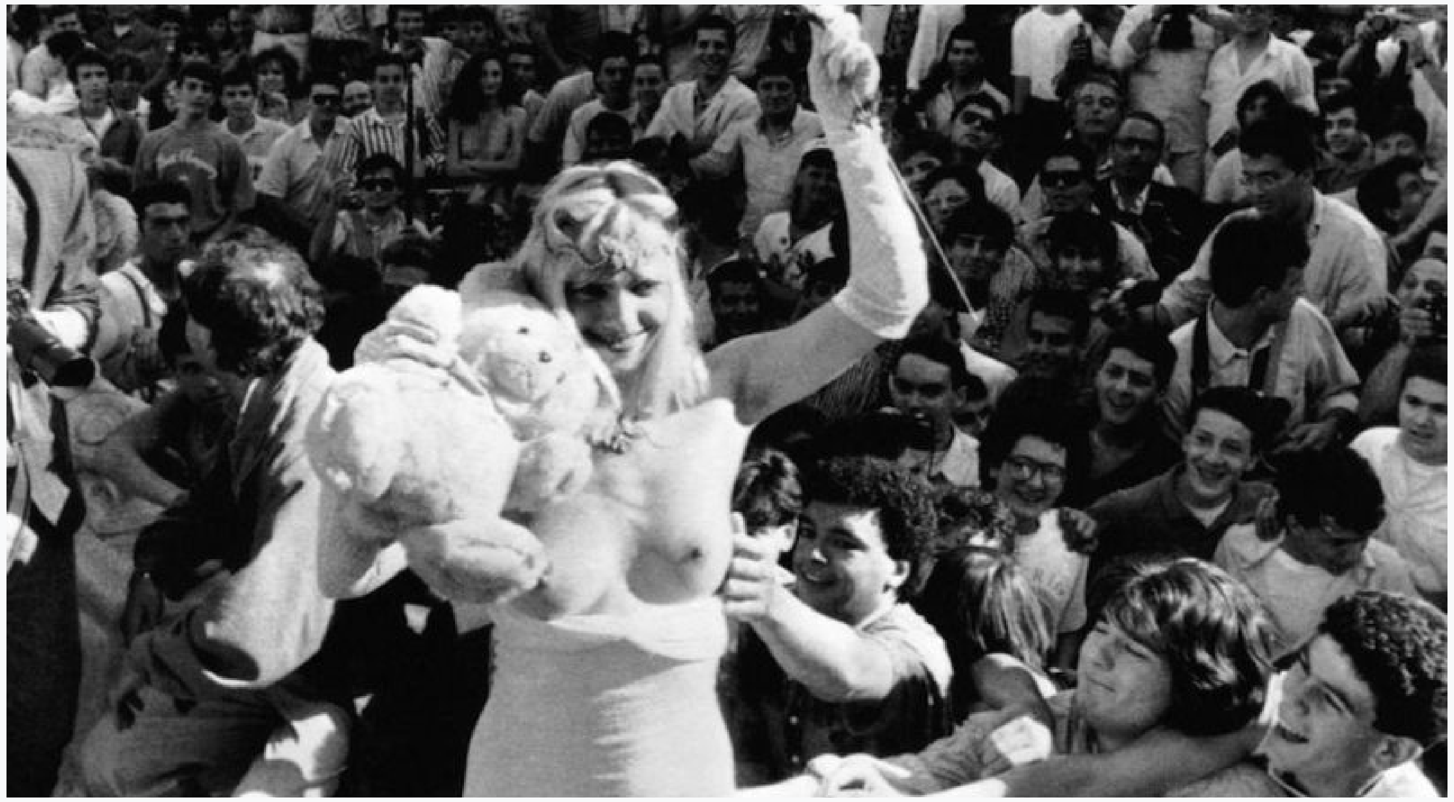
1950’s Soviet large size wall rug depicting Lenin.



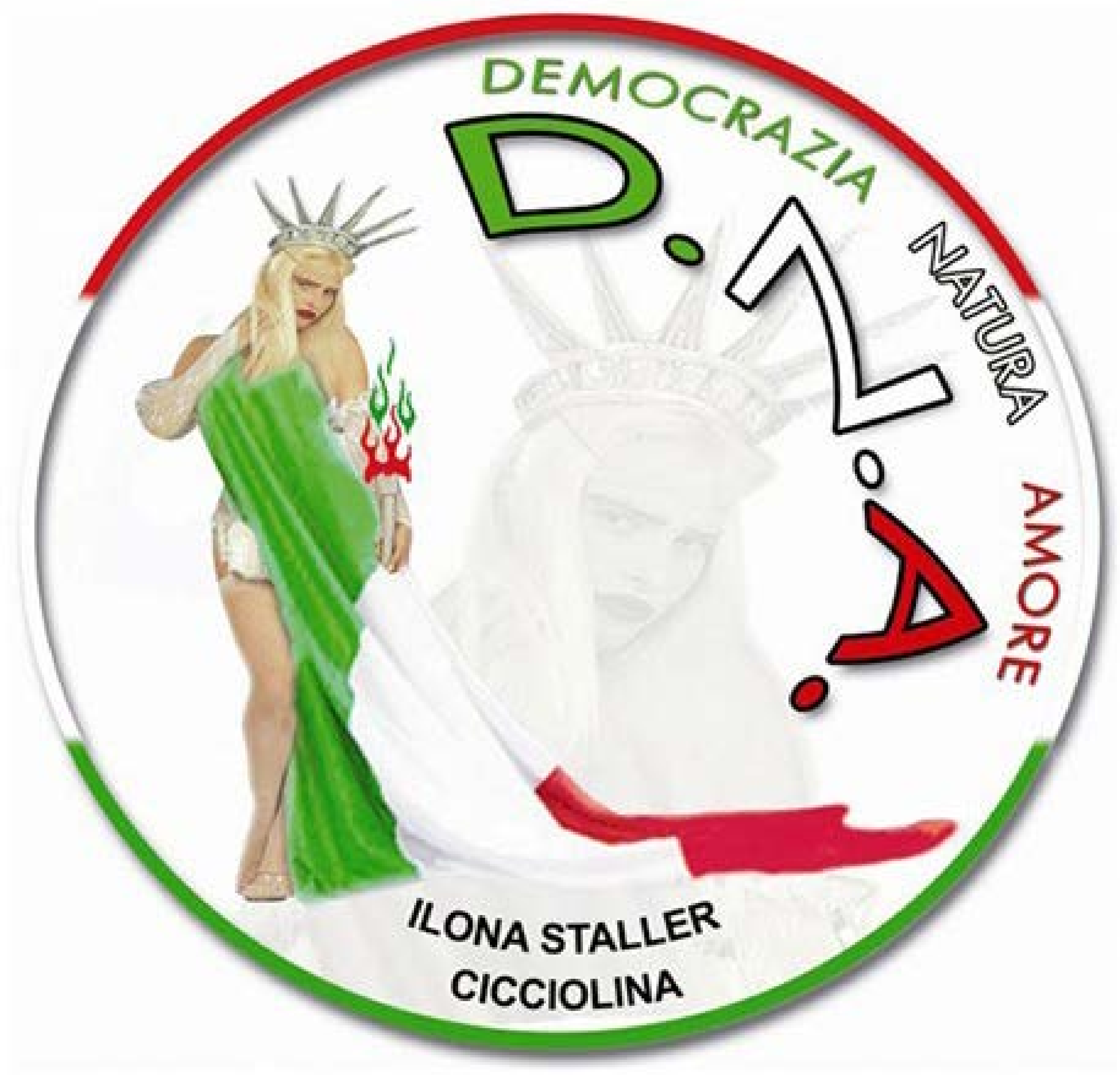
1926 American anti-Mussolini cartoon titled “Poison” by artist Hugo Gellert.



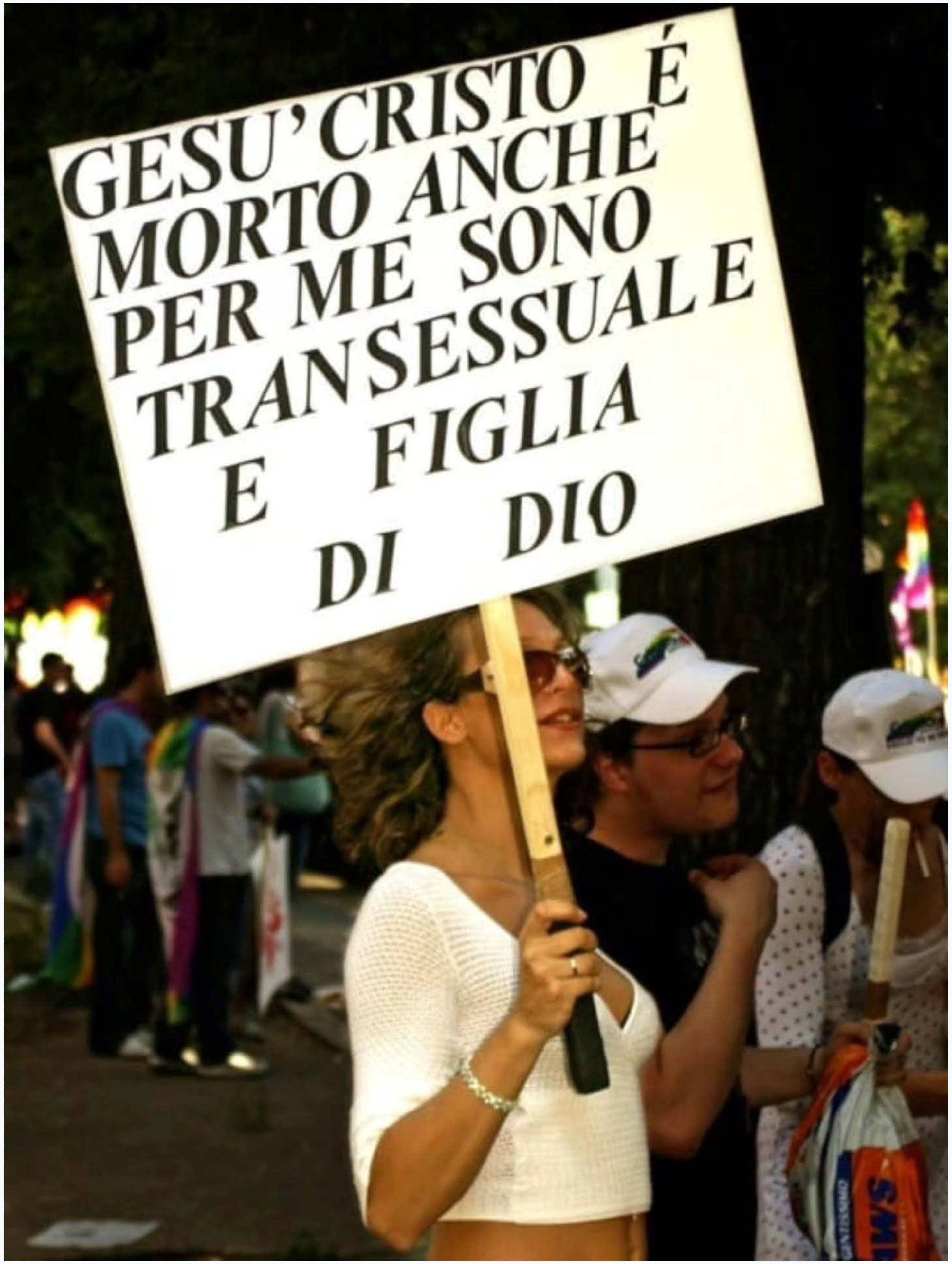
M arches celebrating Mussolini in Fascist Italy, 1930s.



Sex worker and candidate for the Radical Party Ilona Staller, known as Cicciolina, shows her bare breasts during her election campaign in front of the Parliament House (1987).


DEMOCRAZIA
NATURA
AMORE
D.N.A
ILONA STALLER
CICCIOLINA

D.N.A (Democrazia Natura Amore), political party founded by Ilona Staller.


GESU' CRISTO É MORTO ANCHE PER ME SONO TRANSESSUALE E FIGLIA DI DIO

Transessuale e Figlia di Dio. [Source Unknown]

The Italy-Albania protocol is a bilateral agreement signed in November 2023 and implemented in 2024 that allows for the extraterritorial processing of asylum seekers by transferring migrants intercepted in international waters to centers located on Albanian soil under Italian legal jurisdiction.

The Italian government entirely bears the costs of the protocol, including the construction of facilities, transport, and management, with no financial contribution from Albania, estimated at approximately €670 million over five years.

Since the start of operations in October 2024, the total number of residents is fewer than 100 migrants.

A man shot and killed Brian Thompson, the CEO of UnitedHealthcare in New York City on December 4, 2024.

NYPD
CRIMEstoppers
1800-577-8477 (TIPS)

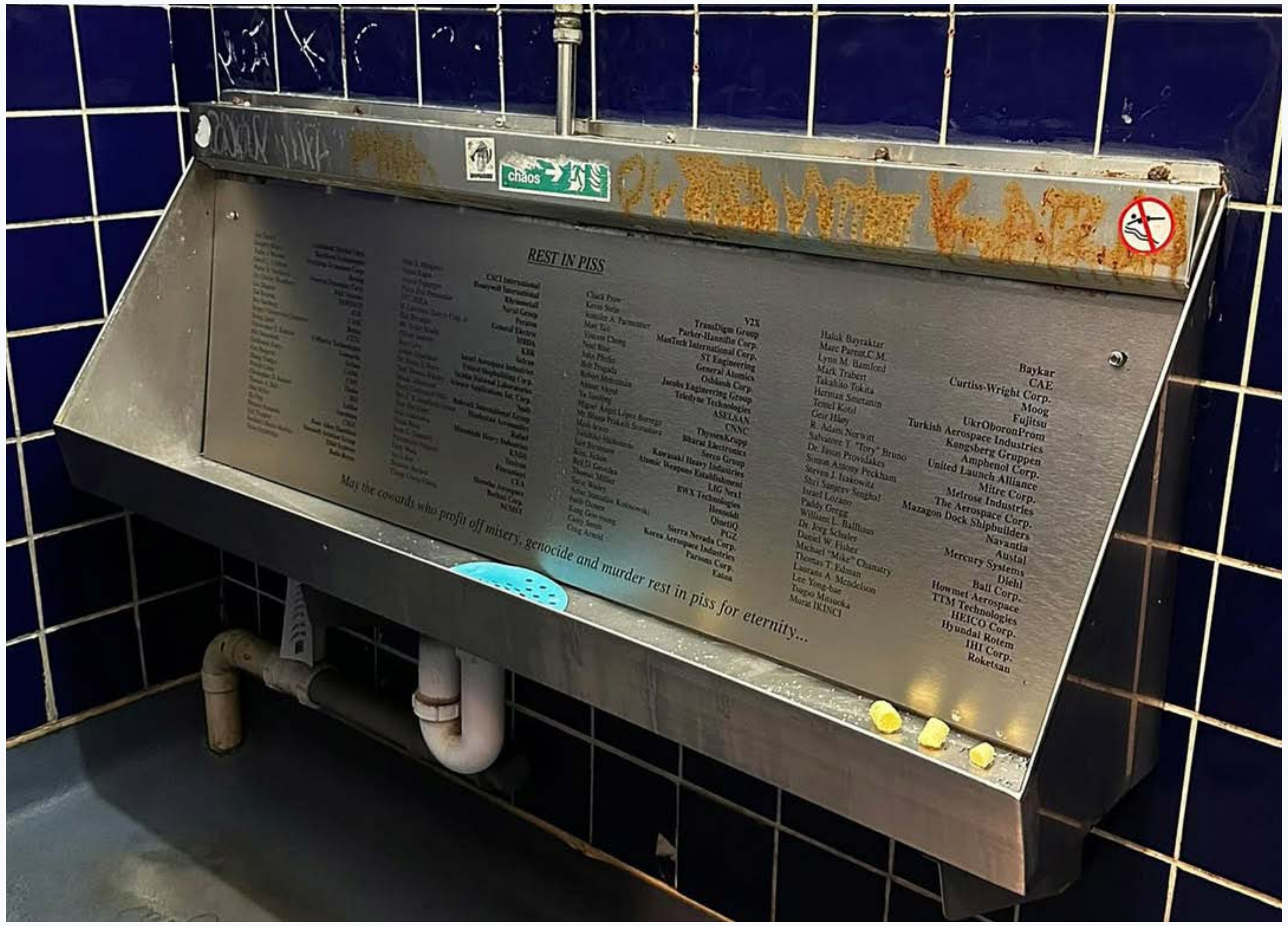
Luigi Nicholas Mangione is accused of killing Brian Thompson, the CEO of UnitedHealthcare.

This specific image became widely circulated in late 2024 following a high-profile investigation. These stills were taken from a McDonald's in Manhattan and a hostel on the Upper West Side shortly after the incident. Mangione was eventually taken into custody in Altoona, Pennsylvania, after a bystander at a McDonald's recognized him from these specific "Crime Stoppers" images and alerted the police, which offered a total reward of $60,000 ($10,000 from NYPD Crime Stoppers and $50,000 from the FBI).
The employee was denied the reward because they called 911 instead of the specific Crime Stoppers tip line.

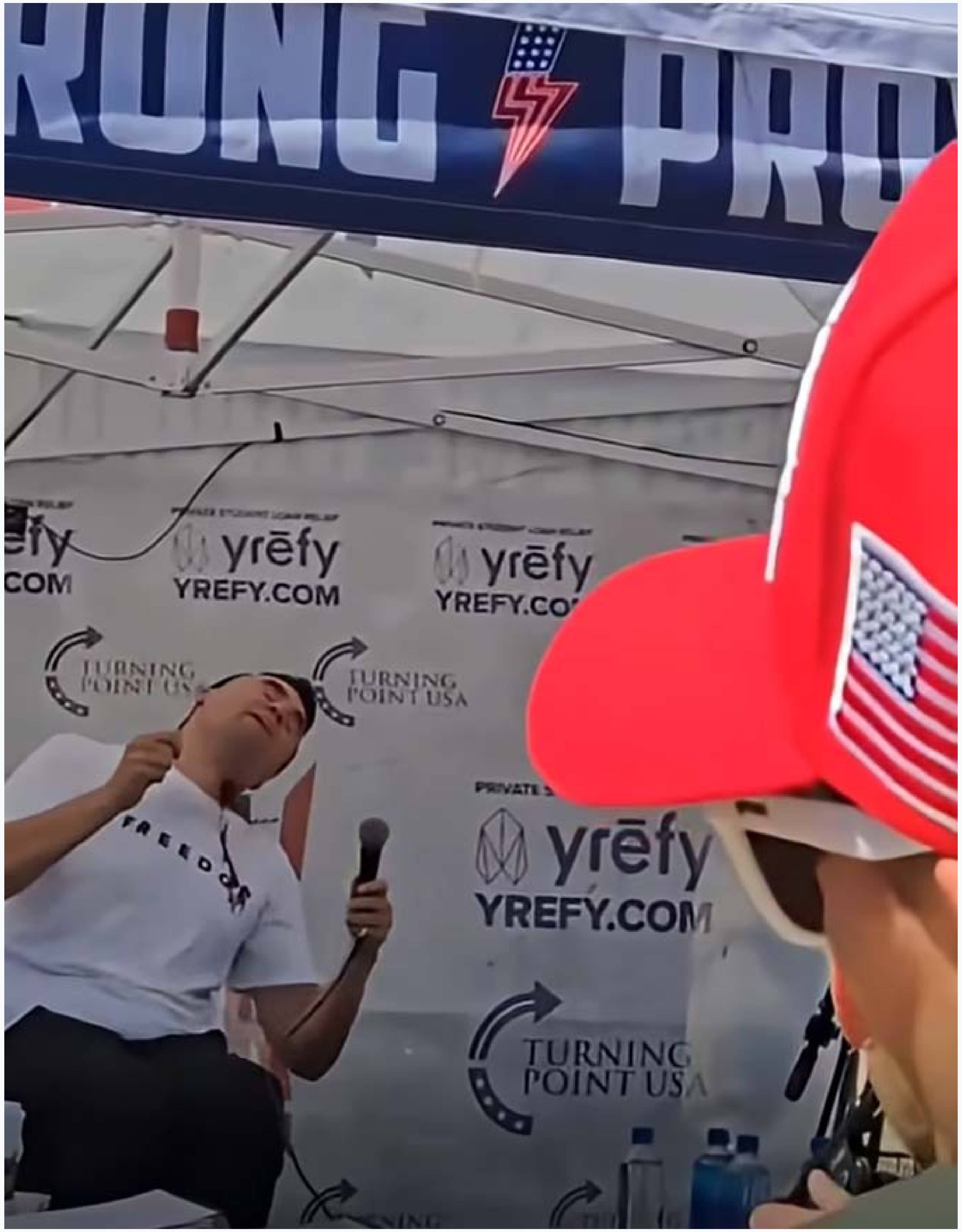
Police found a three-page handwritten document. He described the U.S. healthcare industry as "parasitic" and a "greed-fueled health insurance cartel."

Luigi Nicholas Mangione is accused of killing Brian Thompson, the CEO of UnitedHealthcare. Thompson was shot and killed in New York City on December 4, 2024.

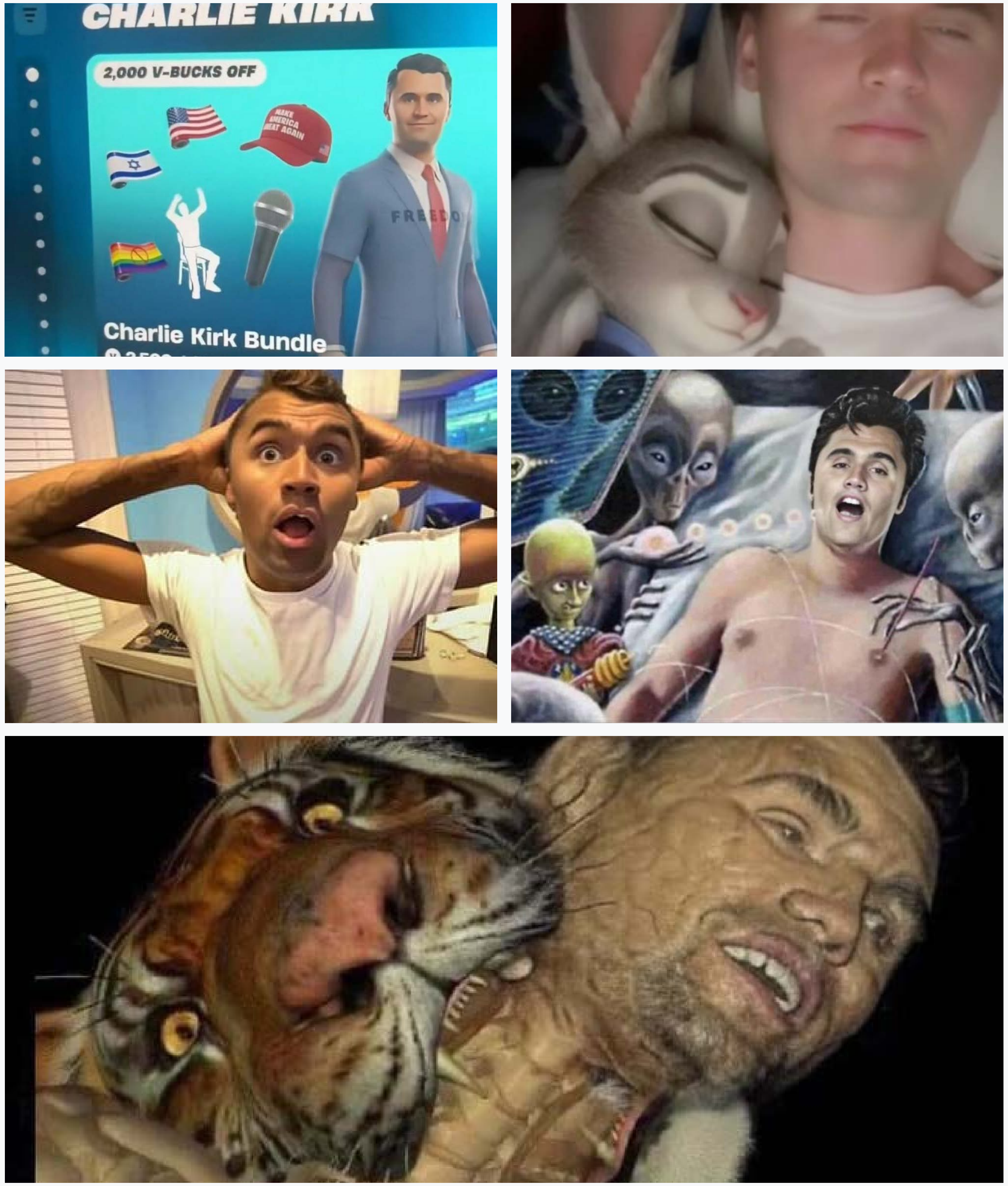
This picture of him becomes viral online and people start posting photos from the same location in support of his cause.


chaos
REST IN PISS
May the cowards who profit off misery, genocide and murder rest in piss for eternity...

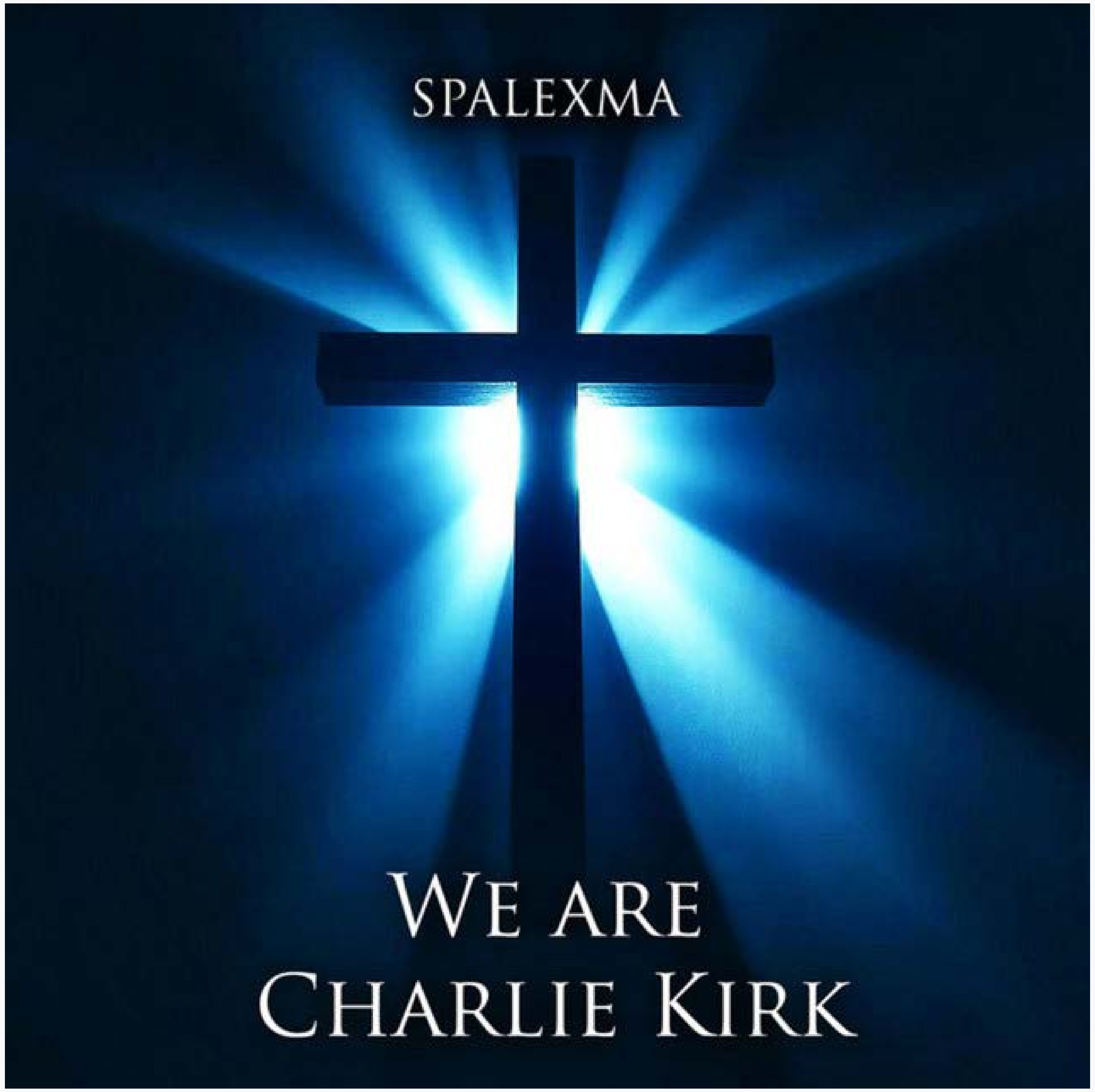
Rest in Piss, artwork by Foka Wolf: an urinal that contains the top 100 CEOs of weapons and defence companies around the world.


yrēfy
YREFY.COM
TURNING POINT USA
FREEDOM

American right-wing political activist Charlie Kirk assassinated at Utah Valley University in Orem, Utah, September 10, 2025.


CHARLIE KIRK
2,000 V-BUCKS OFF
Charlie Kirk Bundle

A collage of surrealist internet memes and edited graphics shared on social media following the 2025 assassination of Charlie Kirk.



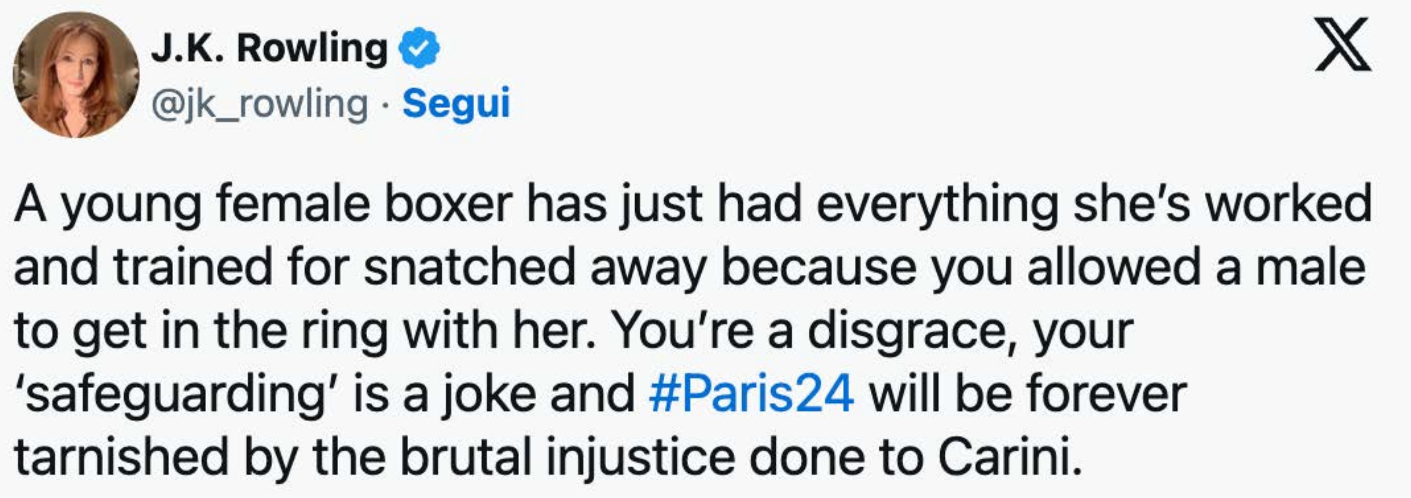
The viral song “We Are Charlie Kirk,” released on September 16, 2025. AI-generated power ballad that became a central fixture of online discourse following his death.

Following the assassination of Charlie Kirk on September 10, 2025, his widow, Erika Kirk, was unanimously elected as the CEO and chair of Turning Point USA.

During one of her first major public appearances in this new role, she hosted a surprise interview with global music icon Nicki Minaj, making shocking far right statements supporting Donald J. Trump and JD Vance.

Italian boxer Angela Carini was reduced to tears after stopping her boxing match against her Algerian opponent Imane Khelif after just 46 seconds at the 2024 Summer Olympics.

Imane Khelif went on to win the Olympic gold medal, but she became a target of online transphobia and misogyny, particularly from J.K. Rowling, Donald Trump, Giorgia Meloni and Elon Musk, due to unverified reports of a chromosomal test from 2023, despite the International Olympic Committee (IOC) confirming she was born female.

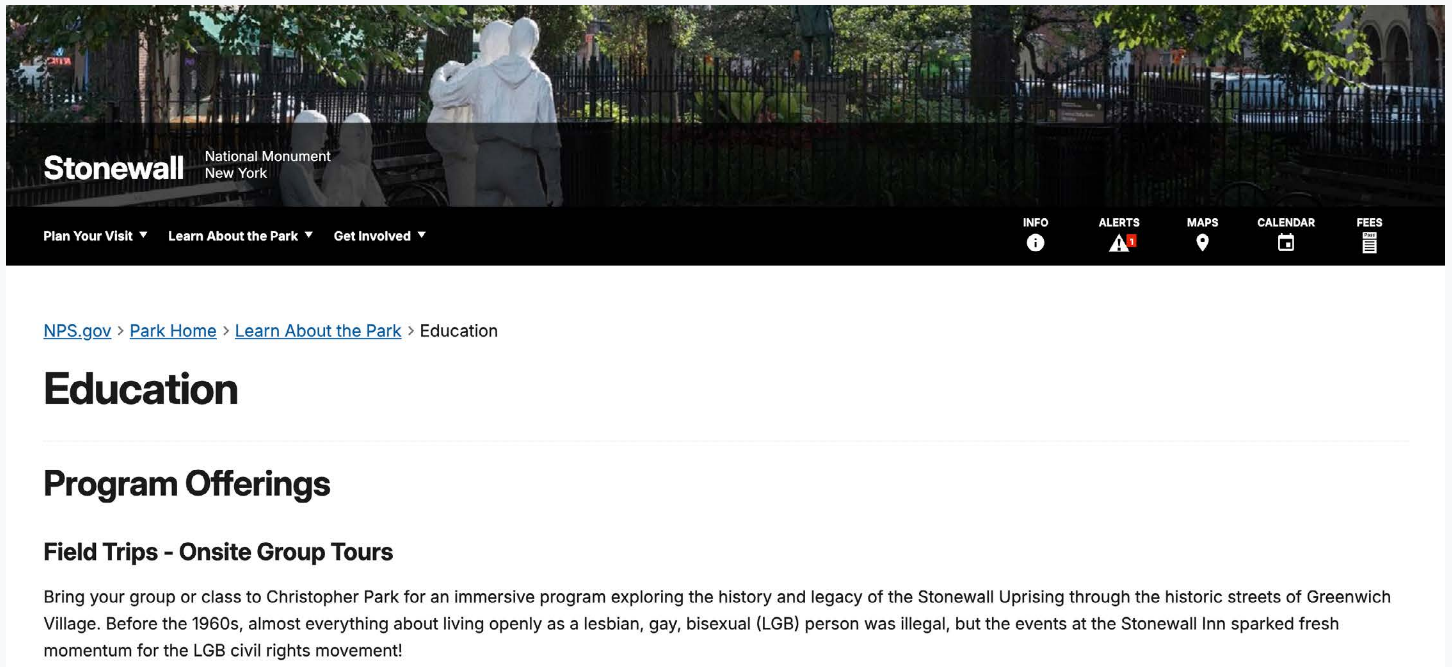


J.K. Rowling
@jk_rowling · Segui

A young female boxer has just had everything she's worked and trained for snatched away because you allowed a male to get in the ring with her. You're a disgrace, your 'safeguarding' is a joke and #Paris24 will be forever tarnished by the brutal injustice done to Carini.

J.K. Rowling becomes a central symbol of online transphobia and cyberbullying, going as far as to fund legal funds and support restrictive anti-trans legislation across the UK.

President Donald Trump is shown signing Executive Order 14201, titled “Keeping Men Out of Women’s Sports”.


Stonewall
National Monument
New York
Plan Your Visit ▼
Learn About the Park ▼
Get Involved ▼
INFO
ALERTS
MAPS
CALENDAR
FEES

NPS.gov > Park Home > Learn About the Park > Education

Education

Program Offerings

Field Trips - Onsite Group Tours

Bring your group or class to Christopher Park for an immersive program exploring the history and legacy of the Stonewall Uprising through the historic streets of Greenwich Village. Before the 1960s, almost everything about living openly as a lesbian, gay, bisexual (LGB) person was illegal, but the events at the Stonewall Inn sparked fresh momentum for the LGB civil rights movement!

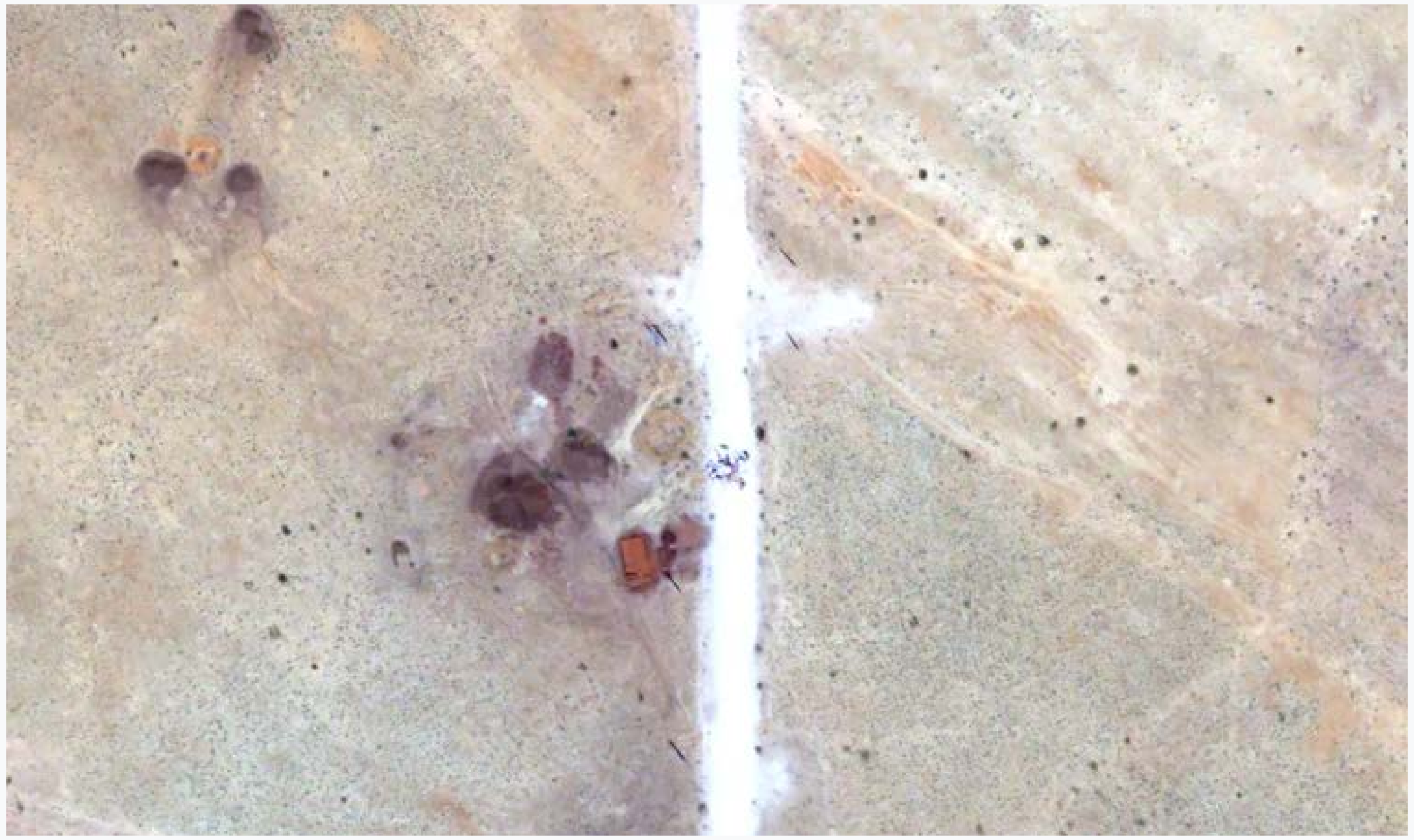
The National Park Service website exploring the history and significance of the Stonewall Uprising has been stripped of any mention of transgender people.

HARRY POTTER:
and the Blood
of Trans Youth
HOW'S THE MOULD, JOANNE?

A landmark 2025 UK Supreme Court ruling established that “sex” in the Equality Act 2010 refers exclusively to biological sex, not legal gender identity. JK Rowling, a long-term supporter of gender-critical views and sex-based rights, reportedly donated £70,000 to For Women Scotland, the campaign group that brought the case.

GENITORI!
NON
CRIMINALI.
GENITORI!
NON
CRIMINALI.

In 2024-2025, under Giorgia Meloni’s administration, Italy criminalized surrogacy from abroad as an universal crime, and introduced a bill to restrict access to gender transition treatments for minors. In the picture, Riccardo Magi, 2023.



Sudan plunged into a civil war in April 2023 between Sudanese Armed Forces (SAF) and the Rapid Support Forces (RSF). Visible from space, bloody pools expose the slaughter of tens of thousands in Sudan.

In the Democatric Republic of Congo, due to ongoing violence, approximately 27 million people were displaced. By the end of 2024, armed conflicts, rising food prices and epidemics had pushed 25.6 million people into acute food insecurity.

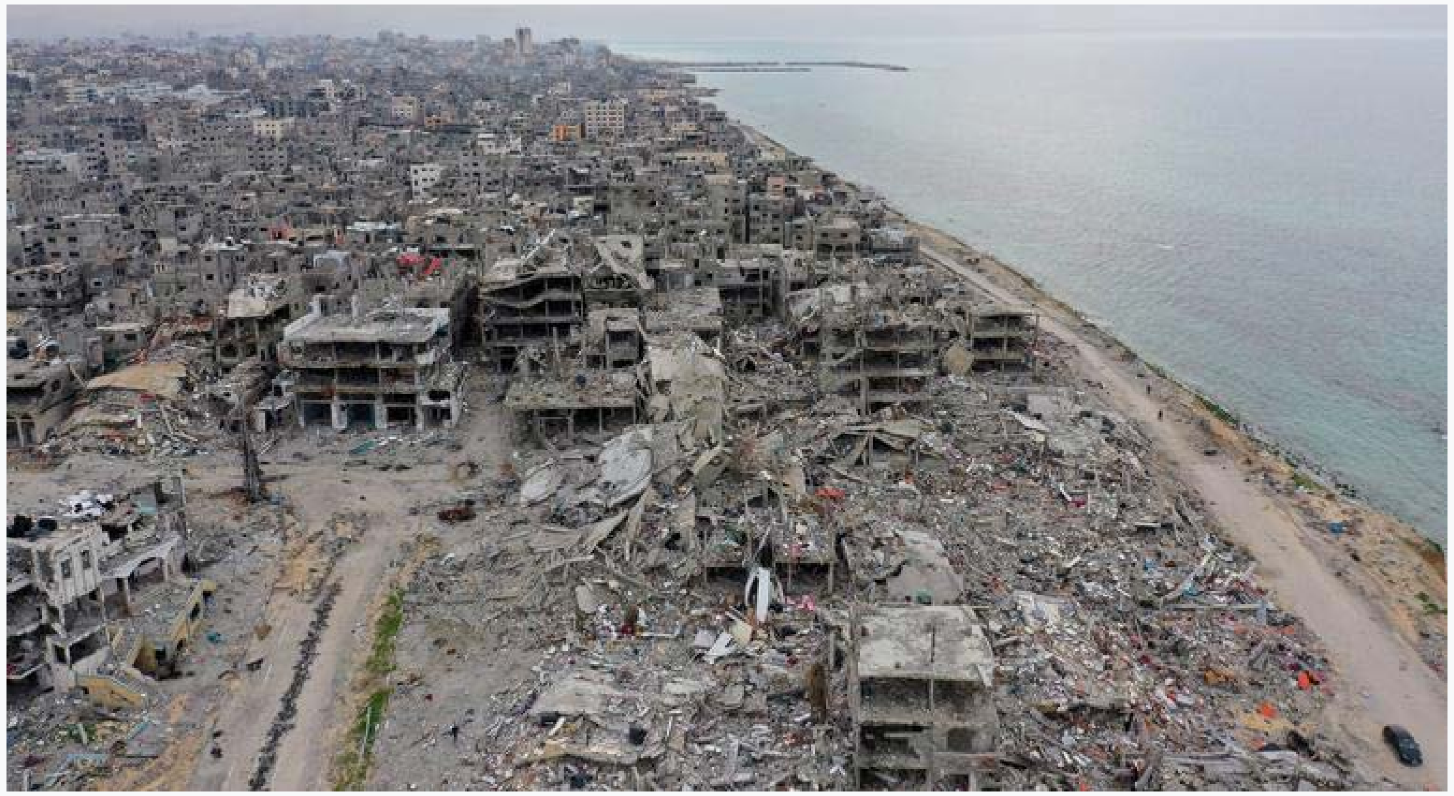
The UAE is destabilizing the DRC by monopolizing and exploiting a gold trade that simultaneously impoverishes the region and funds rebel groups like the M23, one of the primary causes of the country’s massacres and displacement crisis. Meanwhile, the ISIS affiliated ADF conducts brutal mass executions and expand its own illicit mineral networks, while the government backed Wazalendo militias have devolved into predatory factions that perpetuate ethnic violence.

On October 7th 2023, Hamas-led militants launched a surprise attack (Operation Al-Aqsa Flood) from Gaza into southern Israel, killing approximately 1200 people and taking over 240 hostages. Israel declared a “state of war” and began operation “Swords of Iron,” launching airstrikes on Gaza. That day, The IDF killed approximately 1700 Palestinians, between militants and civilians.

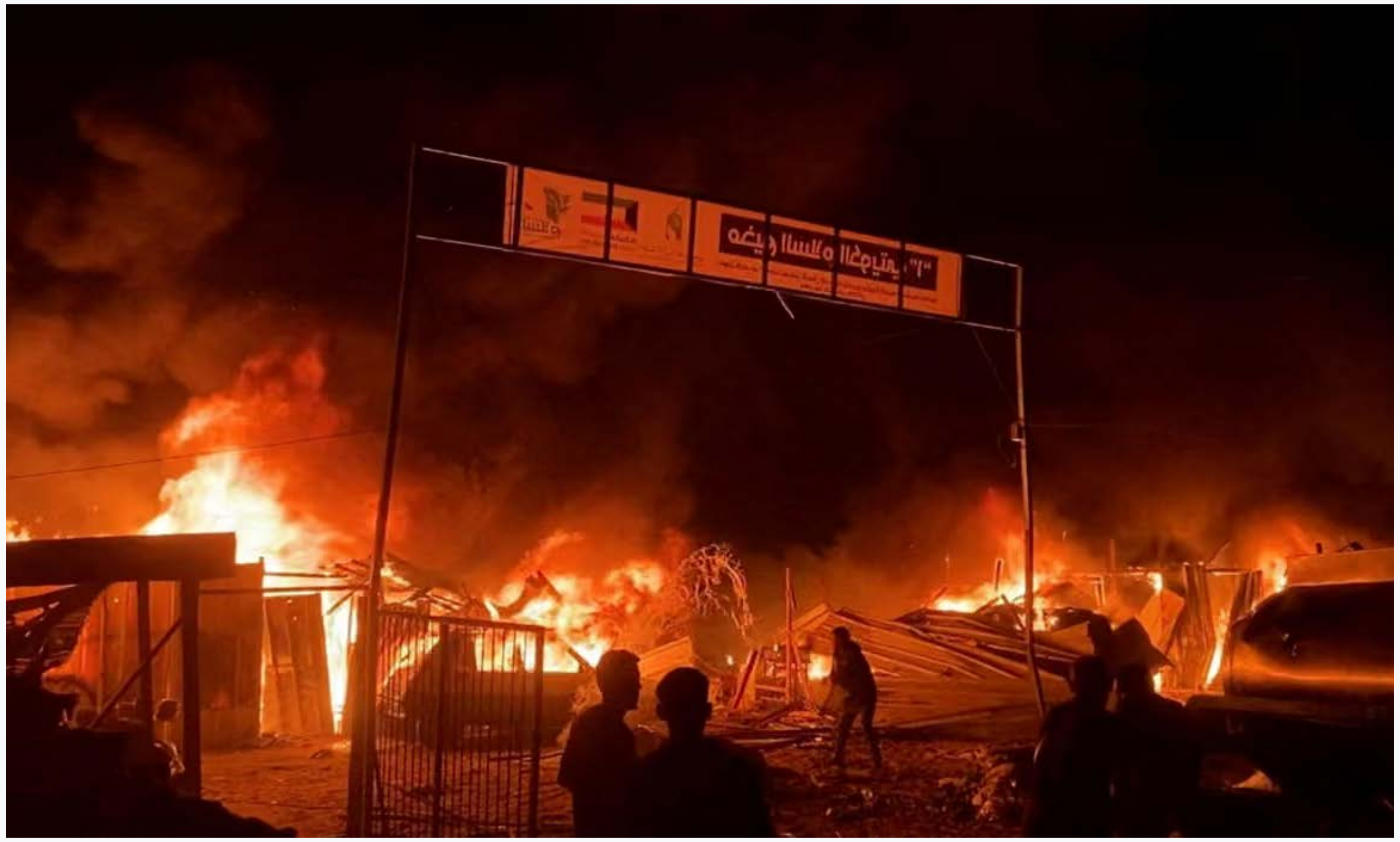
November 2023: the first ceasefire. In that period, 105 hostages being held by Hamas were released, while Israel released about 240 Palestinian prisoners from Israeli jails.

The ceasefire will only last a week.

South Africa filed a case to the International Court of Justice (ICJ) in December 2023, arguing that Israel had violated its obligations under the 1948 Genocide Convention and accusing them of acts of genocide. The ICJ did not order a ceasefire.

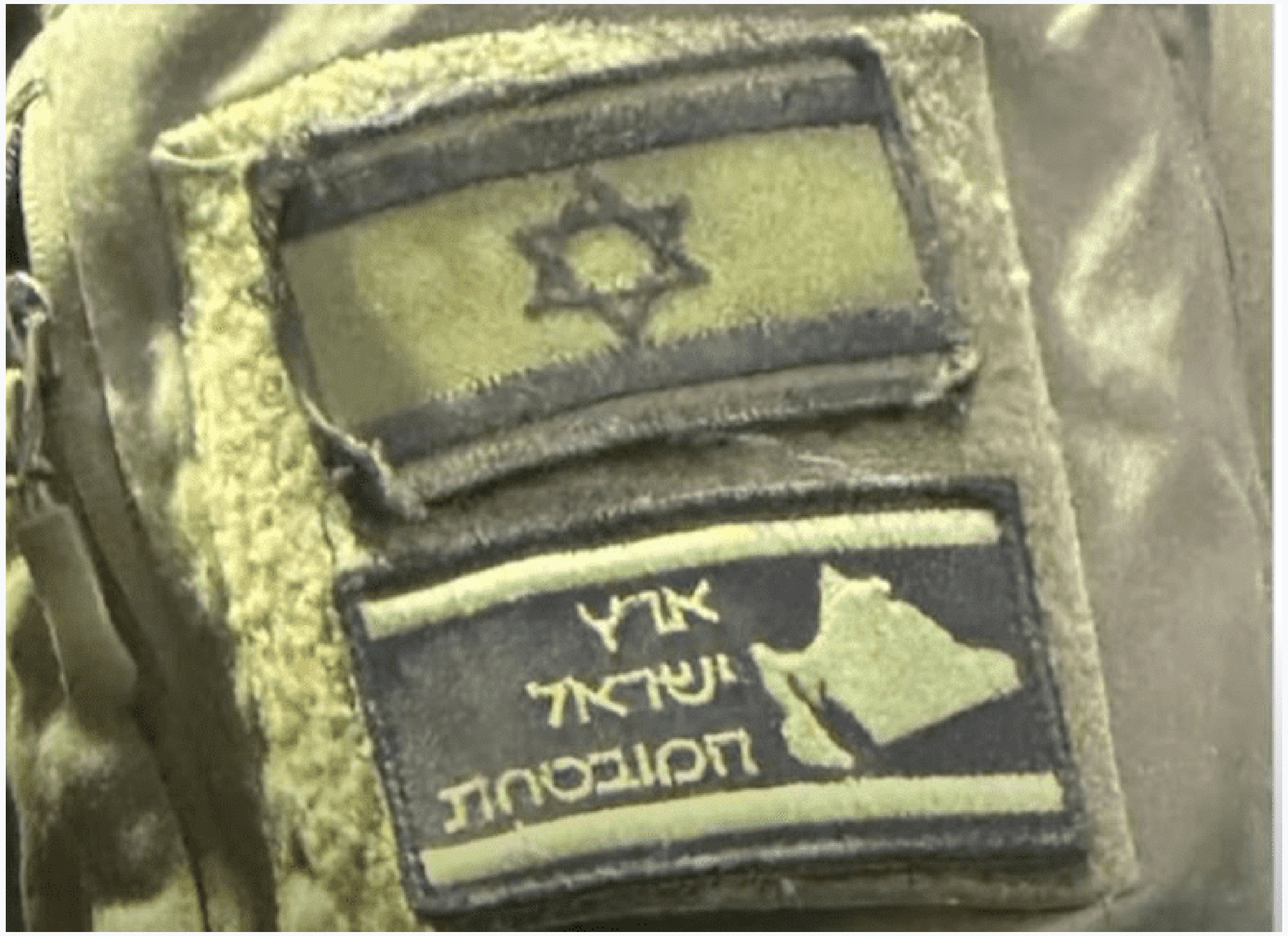


By late January 2024, the Gaza Health Ministry reported that over 26,000 Palestinians had been killed. More than 70% of civilian infrastructure has been destroyed by Israel.



May 2024: The IDF took physical control of the Palestinian side of the Rafah Crossing, effectively sealing the border with Egypt. Israel forced around one million Palestinian civilians already displaced by the invasion to evacuate to Al-Mawasi. On May 26th, an Israeli airstrike targeted a cluster of tents for displaced people in Tel al-Sultan (Western Rafah), and between 45-50 people were killed, many of whom were burned alive in their sleep.

July 2024: The ICJ issued an advisory opinion declaring Israel’s 57-year occupation of Palestinian territory unlawful.

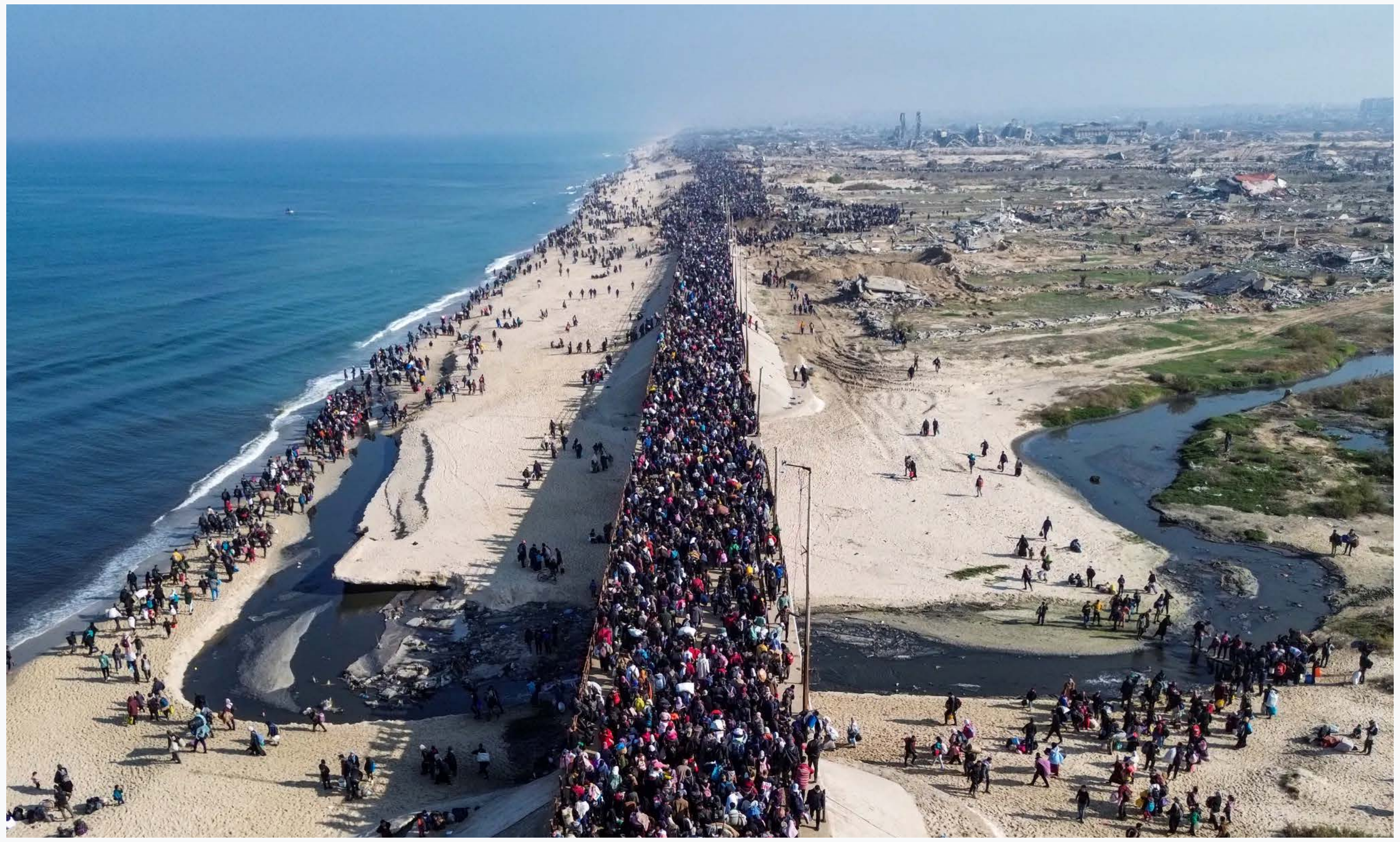


Israel assassinates Hezbollah leader Hassan Nasrallah in September 2024 and starts a new invasion in south Lebanon in October.

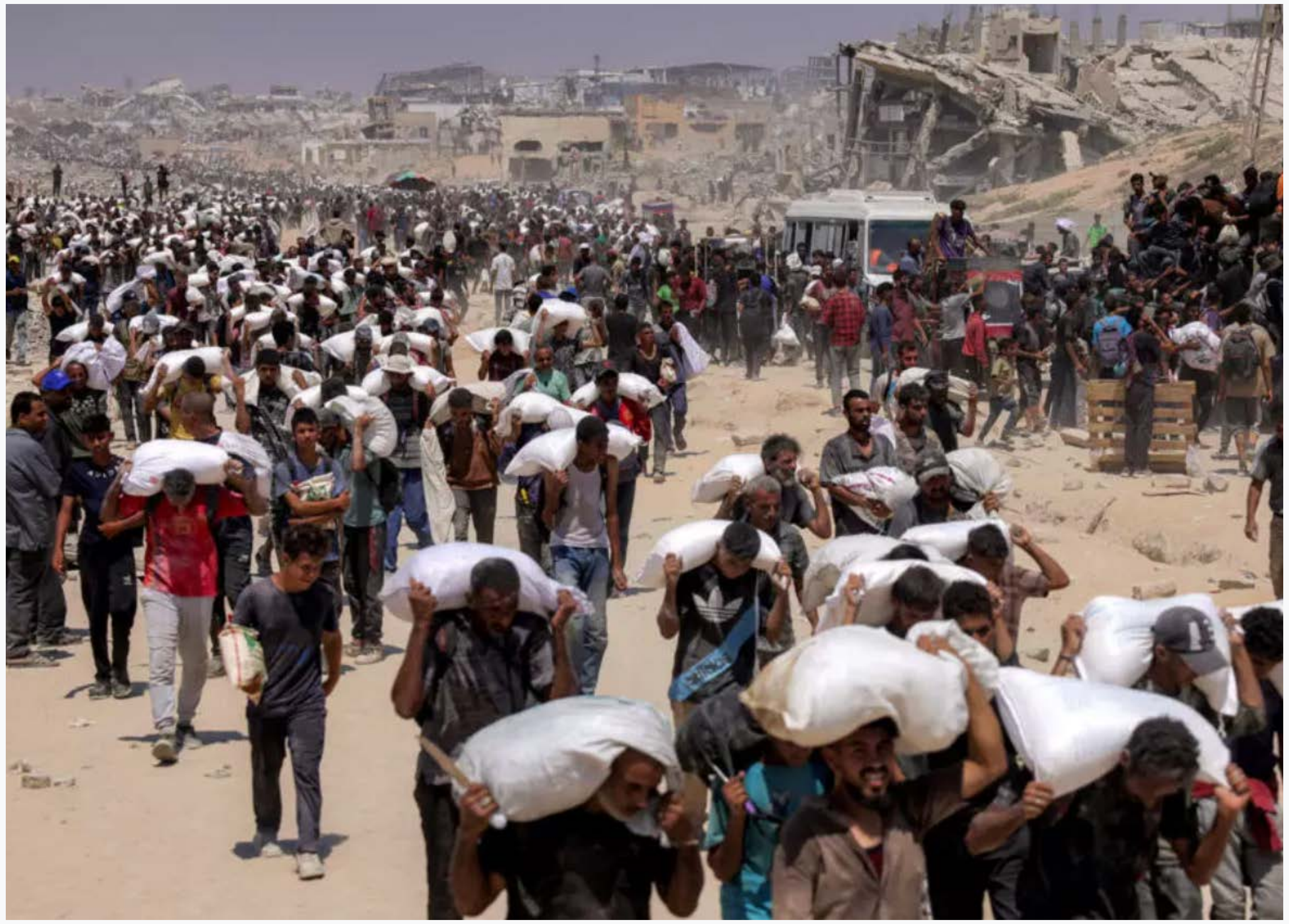
November 2024: The ICC issued arrest warrants for PM Benjamin Netanyahu, Minister of Defense of Israel Yoav Gallant, and Hamas leader Mohammed Deif.

Matteo Salvini: “Se Netanyahu venisse in Italia sarebbe il benvenuto.”

Many European nations, including Italy, show support to war criminal Benjamin Netanyahu and have officially indicated they will not enforce the ICC arrest warrant.

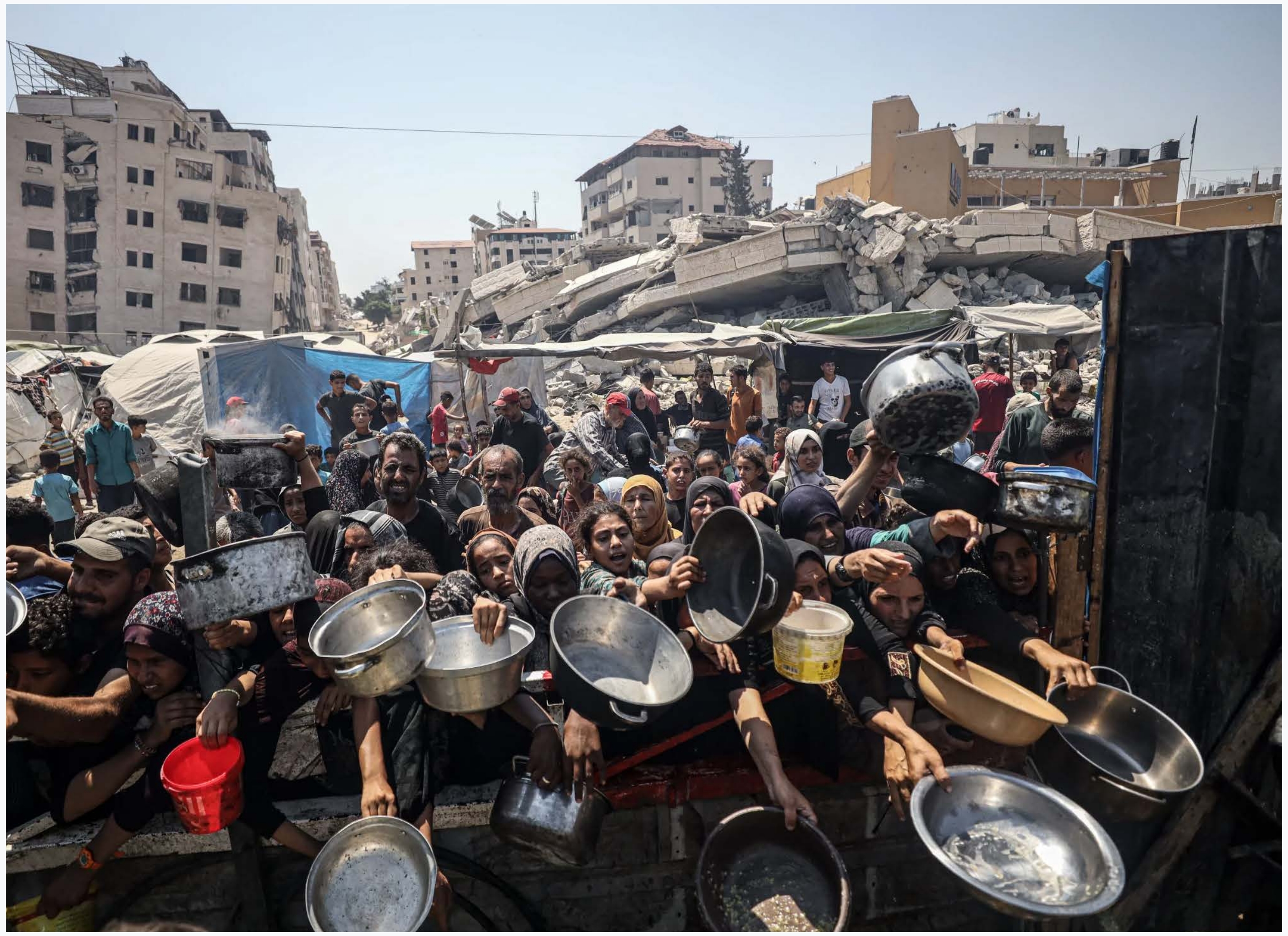


An aerial photo shows displaced people walking toward Gaza City on January 2025, after crossing the Netzarim corridor from the southern Gaza Strip.



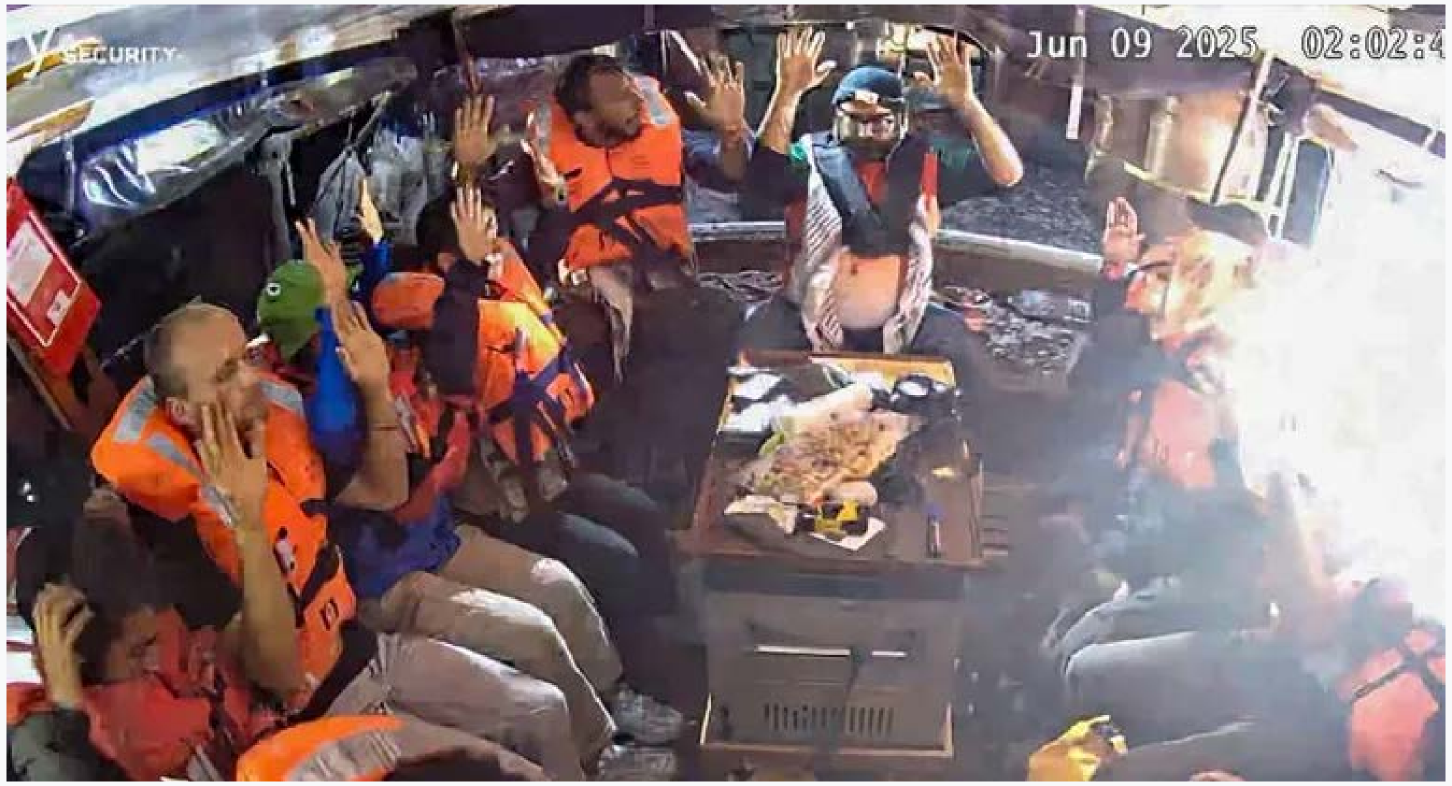
The UN human rights office stated that Israeli forces “destroyed critical civilian infrastructure, almost all agricultural land, banned fishing and forcibly displaced the population”. As the Israeli government blocked all aid entering Gaza, Israeli forces killed over 500 humanitarian workers, over 1,500 health workers and suspended the work of 37 humanitarian organizations.

In the photo, People collect sacks of flour delivered after aid trucks entered northern Gaza on July 27, 2025 coming from the Zikim border crossing. [Bashar Taleb, AFP]



As of August 15, 2025, Famine (IPC Phase 5) is confirmed in Gaza Governorate, and nearly 2 million people (almost the entire population) face acute food insecurity as a result of an Israeli blockade, with over 500,000 in catastrophic conditions.
[Khames Alrefi via Getty Images]

Amidst the global failure to secure a permanent ceasefire and support the starving population of Palestine, Greta Thunberg embarked with multiple other activists on a symbolic attempt to break the blockade by sailing on the Madleen from Catania toward Gaza in June 2025.



This mission ended when the vessel was intercepted in international waters, overnight about 100 nautical miles (185km) from Gaza, by the Israeli Navy, leading to the detention and subsequent deportation of the activists on board from Gaza.

2025-10-01 16:25:19
2025-10-01 17:25:28
Estrella
Huga
2025-10-01
Wahoo
Paola 1
Fair Lady

A new mission “Global Sumud Flotilla” launched in September 2025 evolving from single-bo to a massive multinational fleetm consisting of over 40 vessels and approximately 500 activists from 44 countries. Ships departed from Barcelona, Genoa, Catania, and Tunis, eventually merging near Crete.

In late September 2025, activists reported that 11 ships were harassed by drones using “stun grenades and irritants” in international waters.

2025-10-08 03:37:26
Gaza Sunbird 1
Credit GLOBAL SUMUD FLOTILLA
2025-09-10 00:17:44

In late September 2025, activists reported that 11 ships were harassed by drones using “stun grenades and irritants” in international waters.

Between October 1 and 2, 2025, the Israeli Navy intercepted the entire fleet roughly 75 miles from Gaza. Over 450 people were detained. Greta Thunberg was among them; she was reportedly held in a high-security cell before being deported to Sweden on October 4. Other participants, including Mandla Mandela, reported mistreatment and “hair-raising” abuse during their short time in custody.

Thunberg alleged that guards tied her up, hit and kicked her, and smeared obscene graffiti on her belongings. In an interview, she additionally claimed guards took selfies with detainees and even threatened to “gas” them, describing the experience as “terrifying and dehumanizing.”

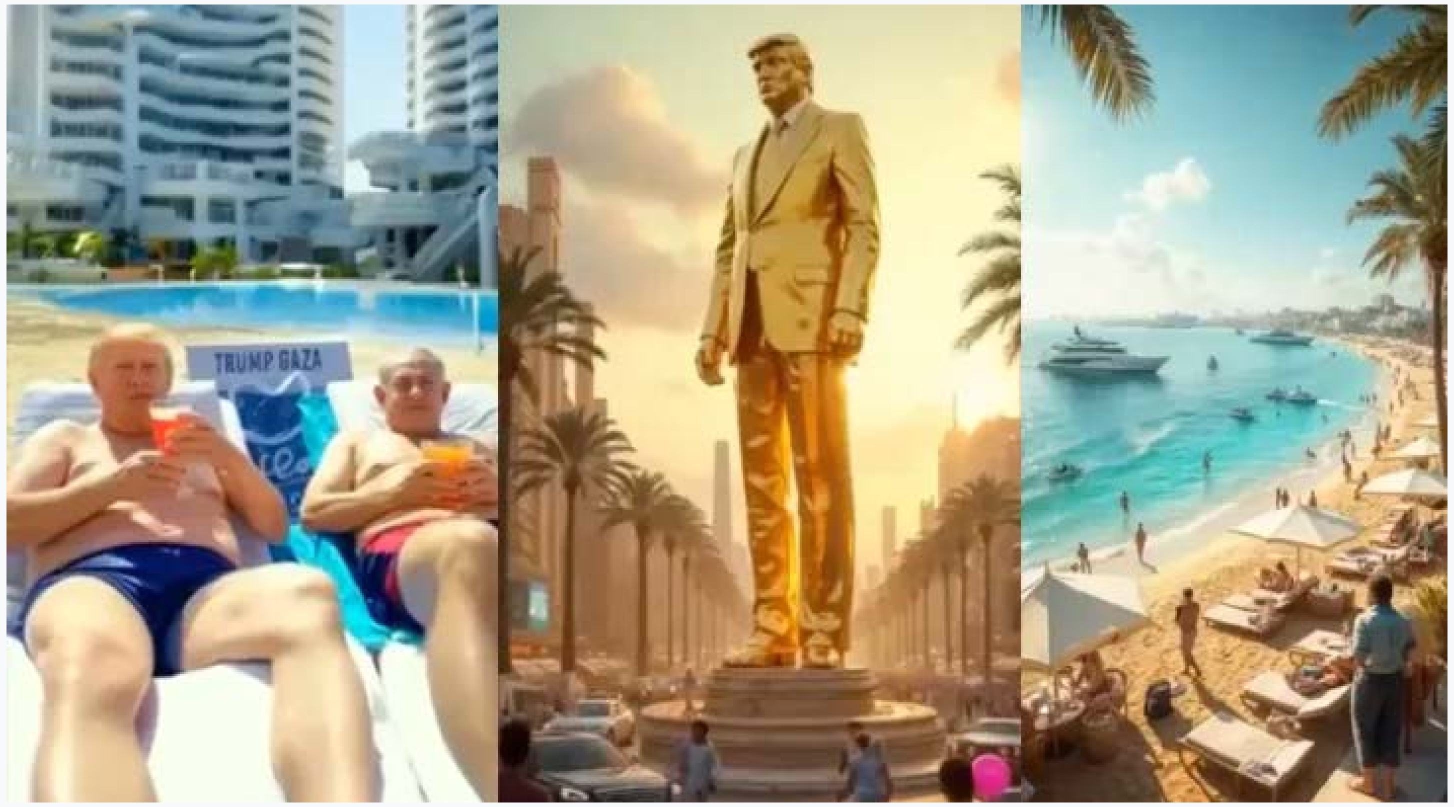
As of March 25, 2026, the total death toll caused by the IDF in Palestine has reached 72,265 martyrs, with over 171,959 wounded since October 2023. Israel keeps disrespecting the ceasefire agreements and perpetuating apartheid on Palestinians civilians.

UNITED KINGDOM
UNITED STATES
UNITED STATES
ALGERIA
UNITED STATES

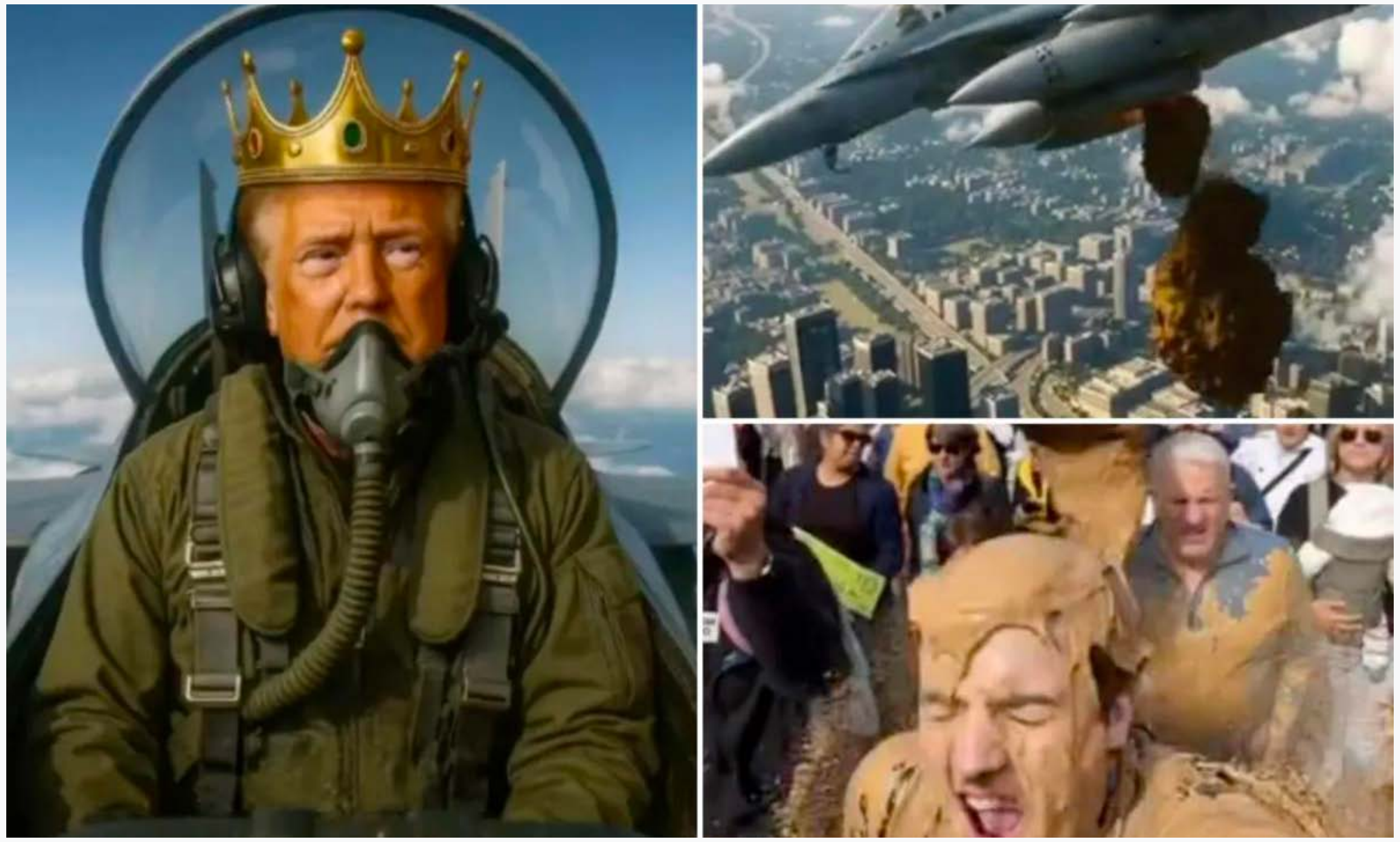
As of early 2026, the United States has vetoed resolutions calling for an immediate and unconditional ceasefire in Gaza seven times since the conflict began in October 2023.

CHICAGO REPORT DEBATES
9TH DISTRICT CONGRESSIONAL
CHICAGO ★REPORT★
SUPPORT FOR PALESTINE

FOX 32 Chicago debate on February 25, 2026 - Kat Abughazaleh (raising her hand) stood as the sole leading contender to condemns Benjamin Nethanyau's action.

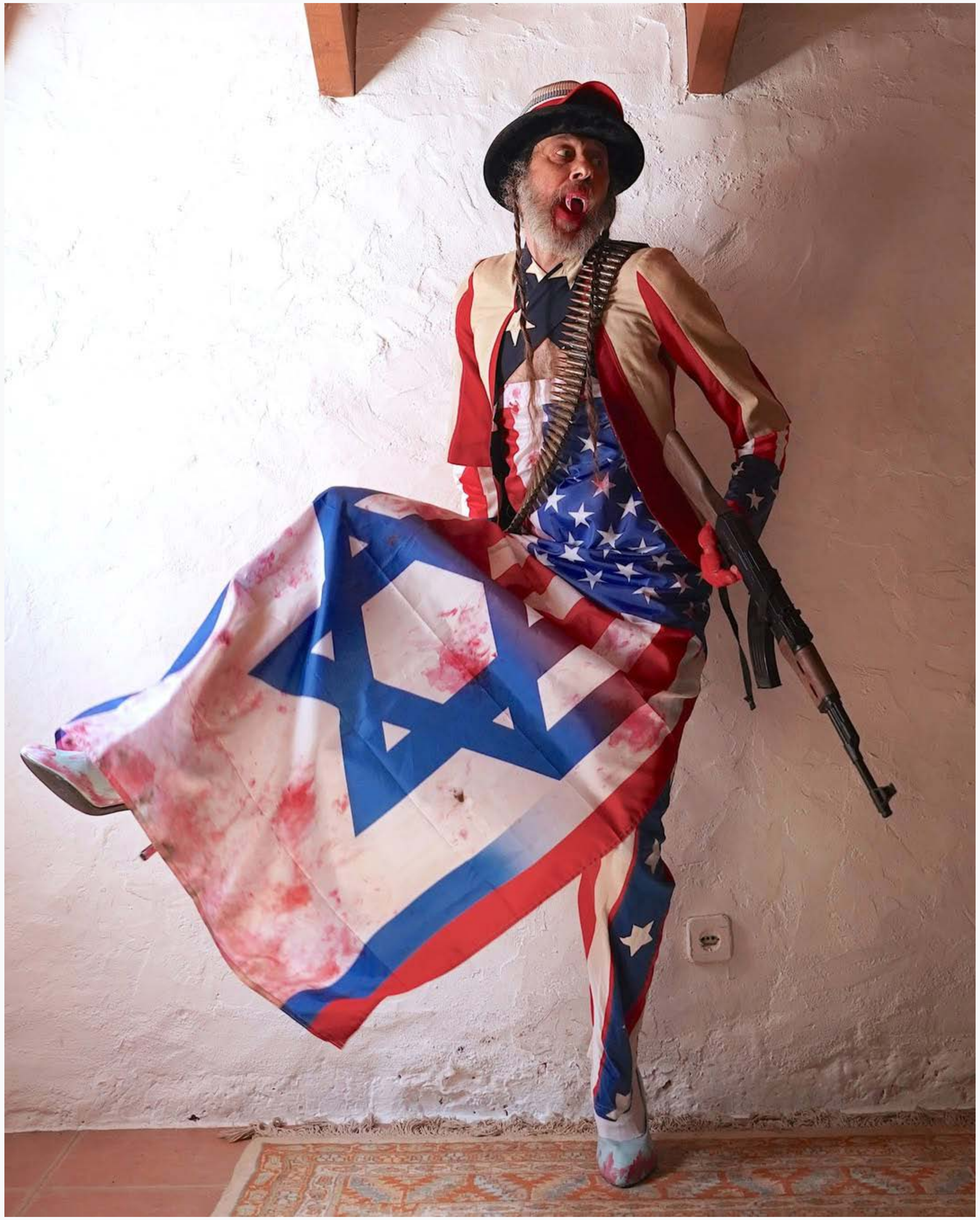


US President Donald J. Trump posts a viral and highly controversial AI-generated video on Truth Social in February 2025, depicting his plan of colonization of Gaza.

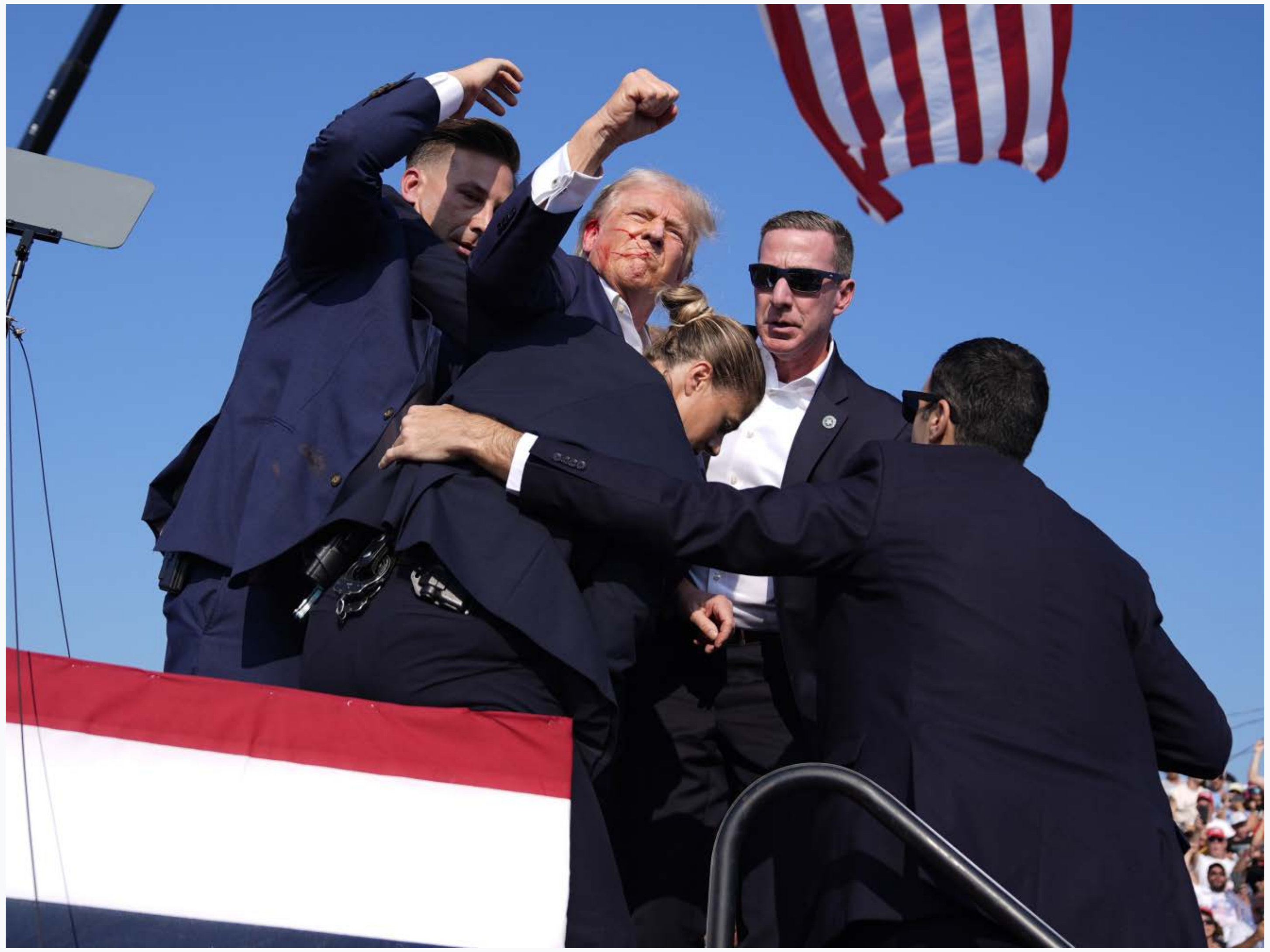


In 2025-26 occurred a series of “No Kings” protests, massive U.S.A nationwide demonstrations to protest the Trump administration’s policies and his expansion of executive power.

President Trump responded in October 2025 posting an AI video, showing him flying a fighter jet and dropping sewage on the No Kings protesters.



Designer Miguel Adrover taking a side during the Palestinian Genocide using the fashion medium.

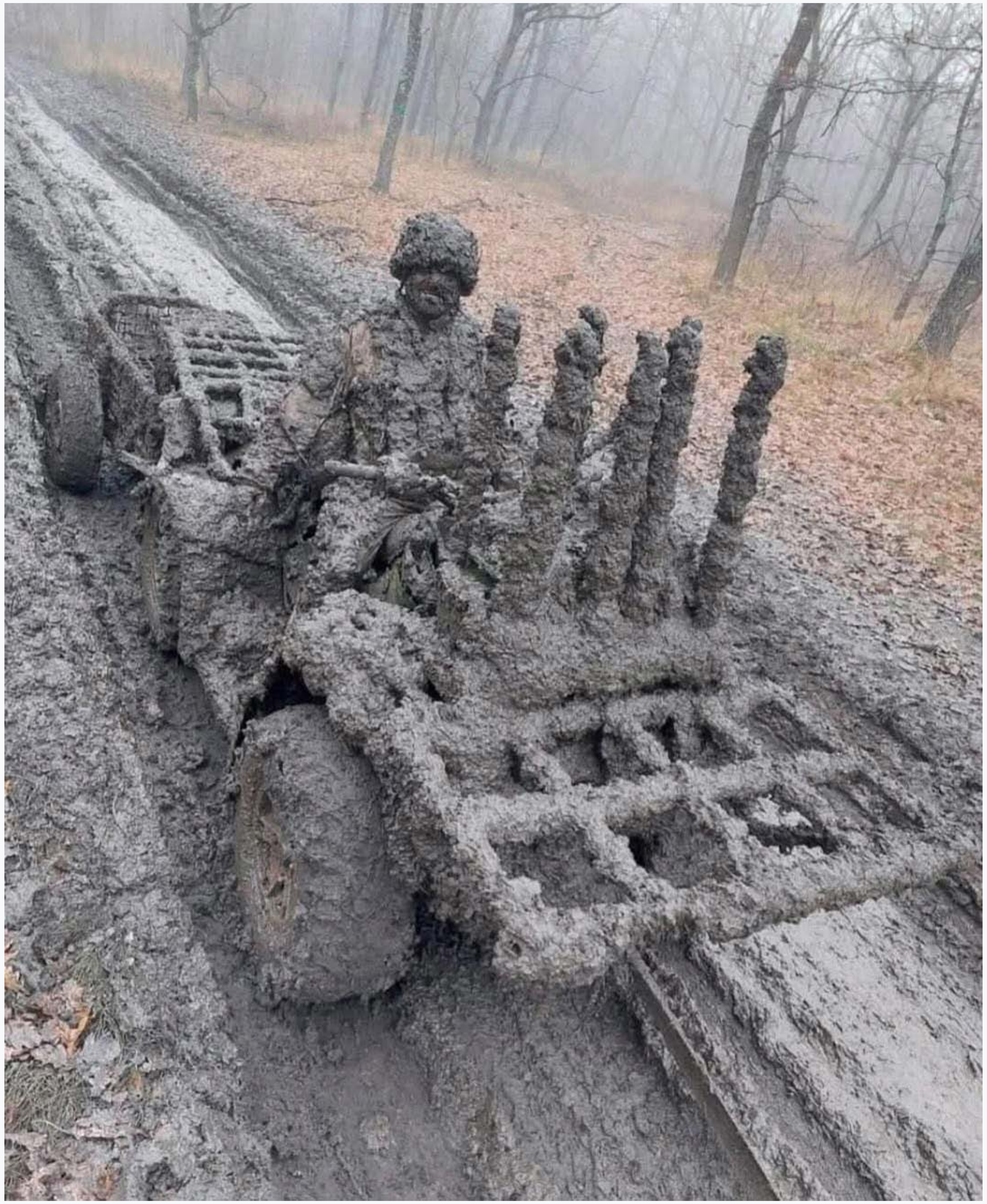


U.S. President Donald Trump raising his fist immediately following a failed assassination attempt on July 13, 2024.

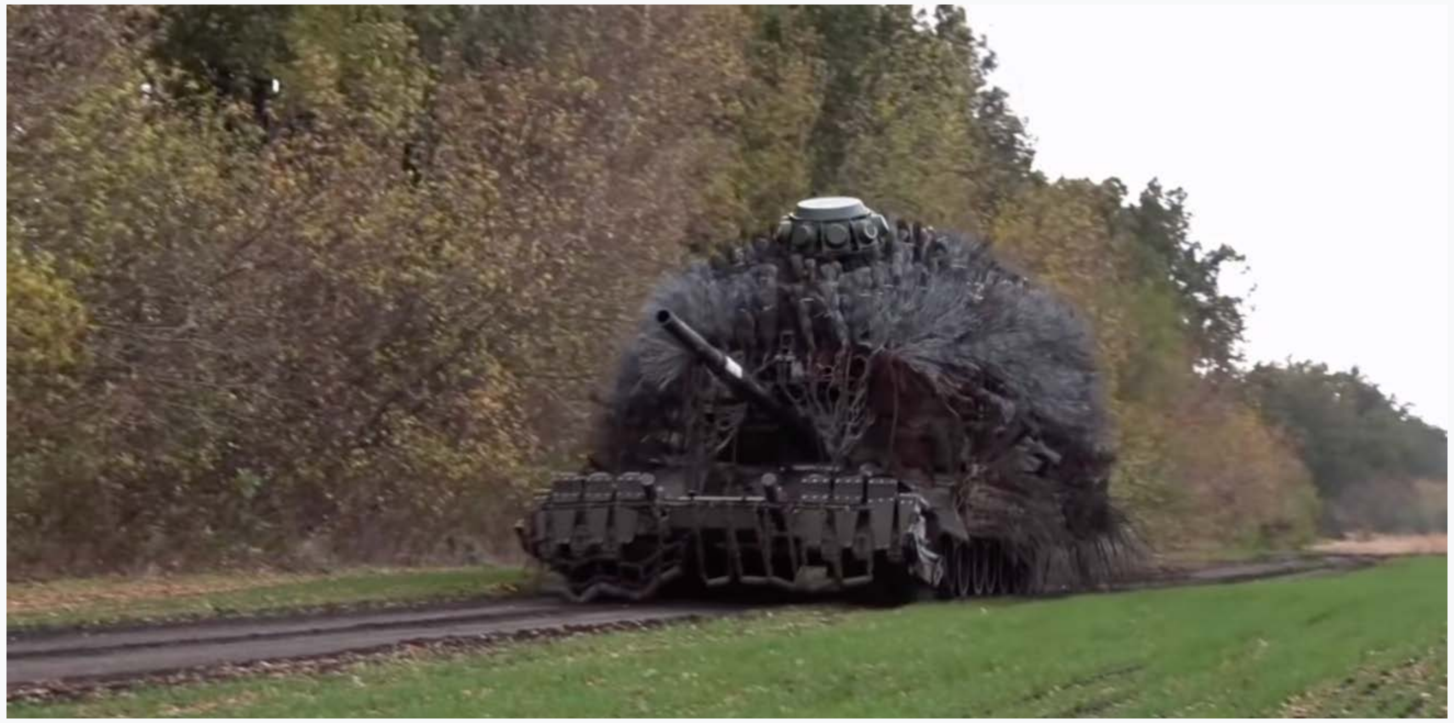
In the immediate aftermath, 4chan users intentionally circulated photos of an innocent transgender digital artist named Rose, falsely claiming she was the shooter. The sole gunman was actually Thomas Matthew Crooks, a 20-year-old male who was shot and killed at the scene.

A portrait of Mykolaiv, Ukraine in 2022 by István Huszti. The Russian invasion is still ongoing.

Infamous oval office meeting between Donald J. Trump & Ukraine president Volodymyr Zelenskyy. 28th February 2025.



Ukrainian mechanic.



Russian T-80BV main battle tank.

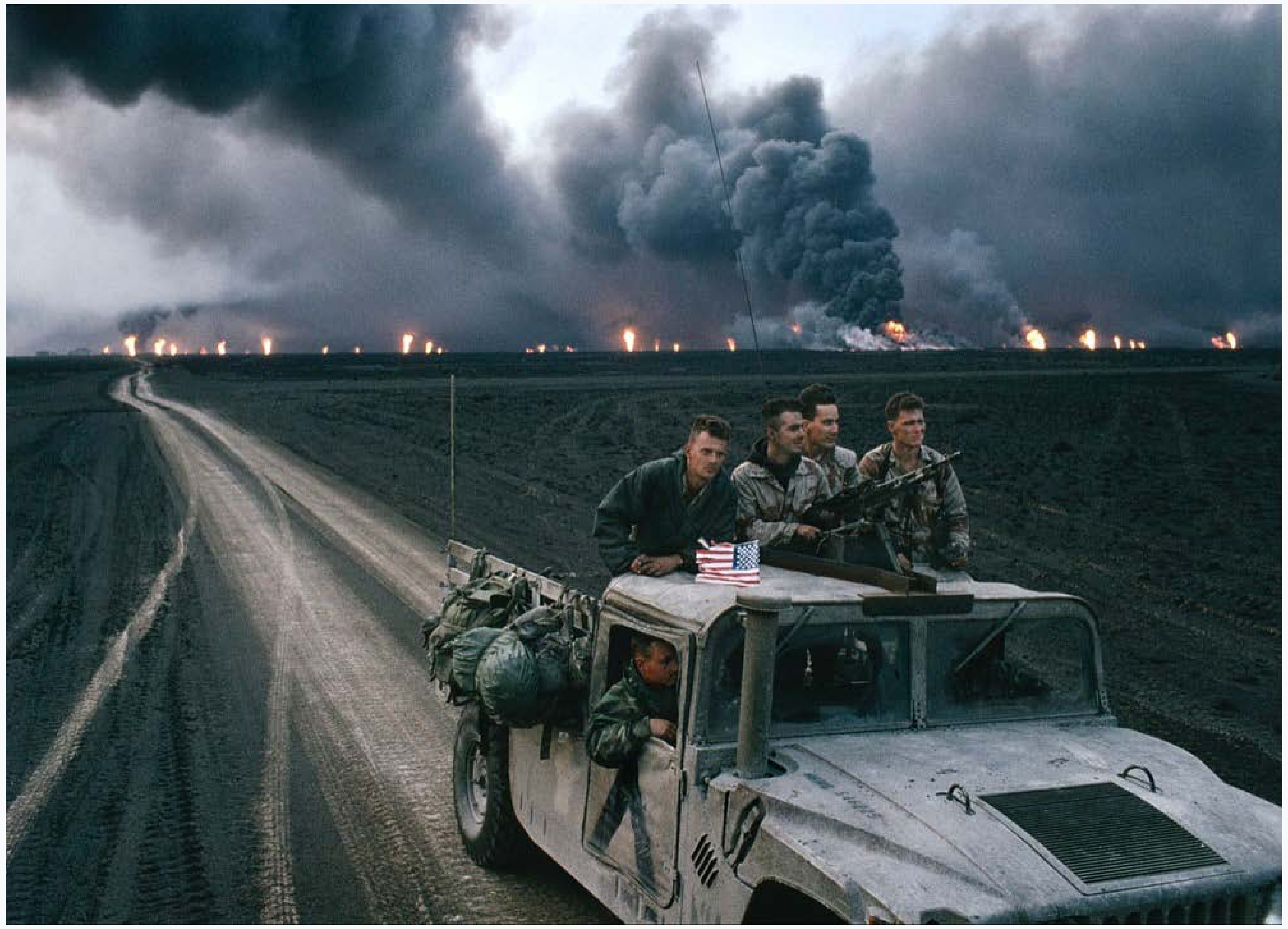
Polaroids from the RNC & DNC conventions, 2004 by Christopher Morris.

© 198
Portfolio Original
CHRISTOPHER MORRIS
BLACK STAR
11-86-3553
F-15 Eagle
USAF AIR TO AIR
WEAPONS COMPETITION
WILLIAM TELL, FLORIDA

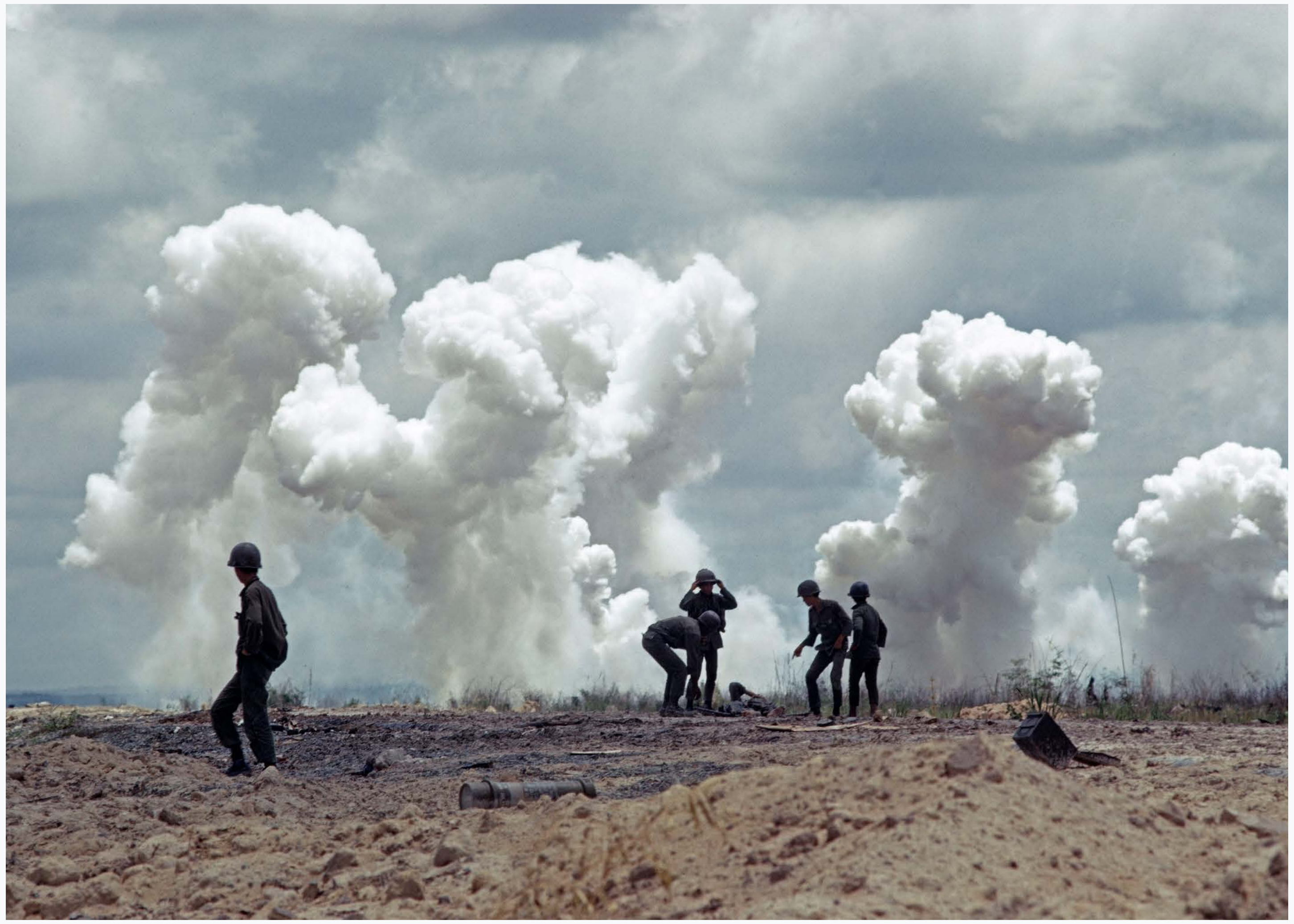
Polaroids from the RNC & DNC conventions, 2004 by Christopher Morris.

The Ameriguns by Gabriele Galimberti.

The Ameriguns by Gabriele Galimberti.



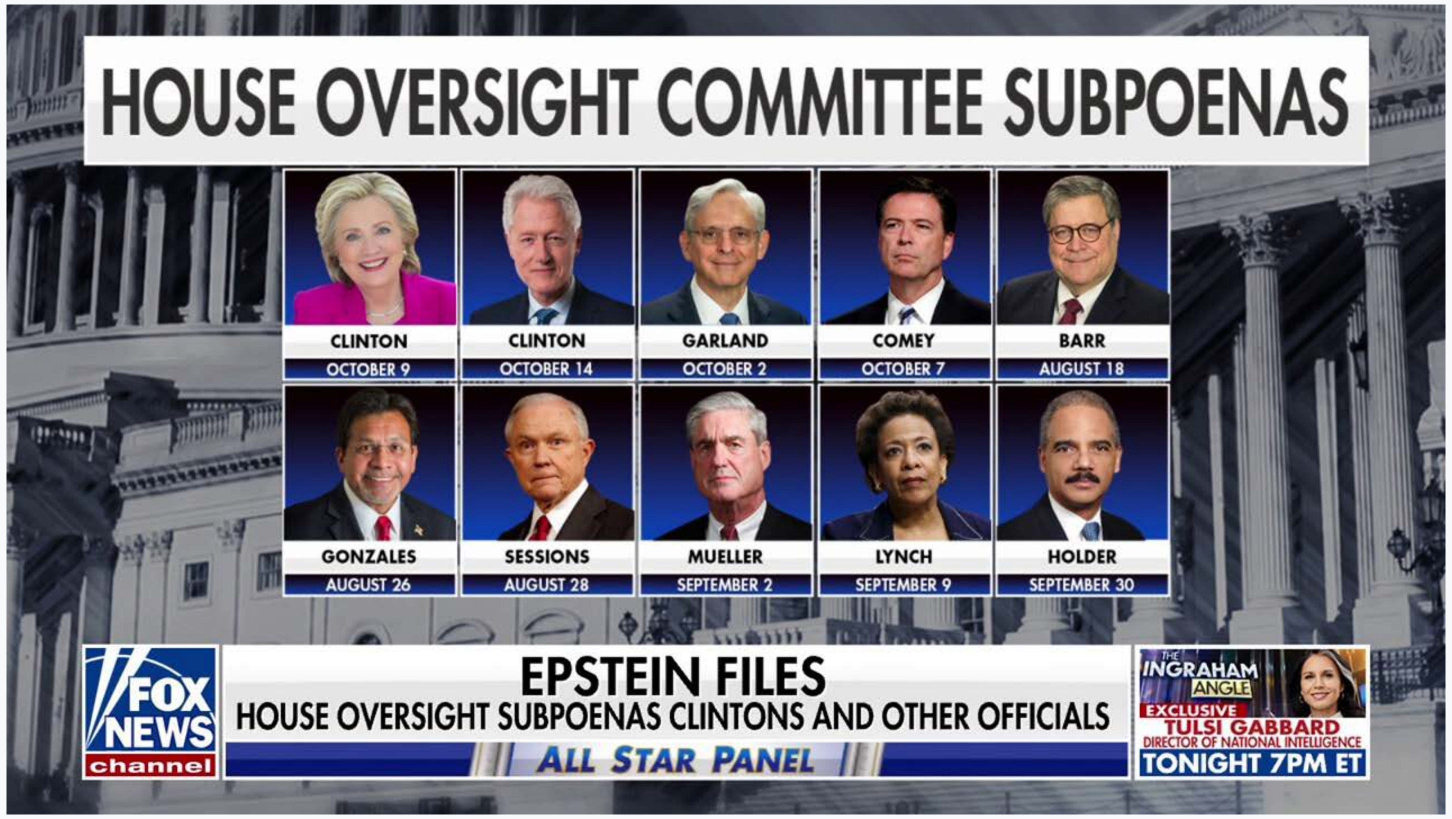
U.S. Marines driving past the burning Burgan oil fields in Kuwait following the conclusion of the ground war in late February 1991 by Bruno Barbey.



Battle of An Loc, Vietnam, 1972 by Bruno Barbey.

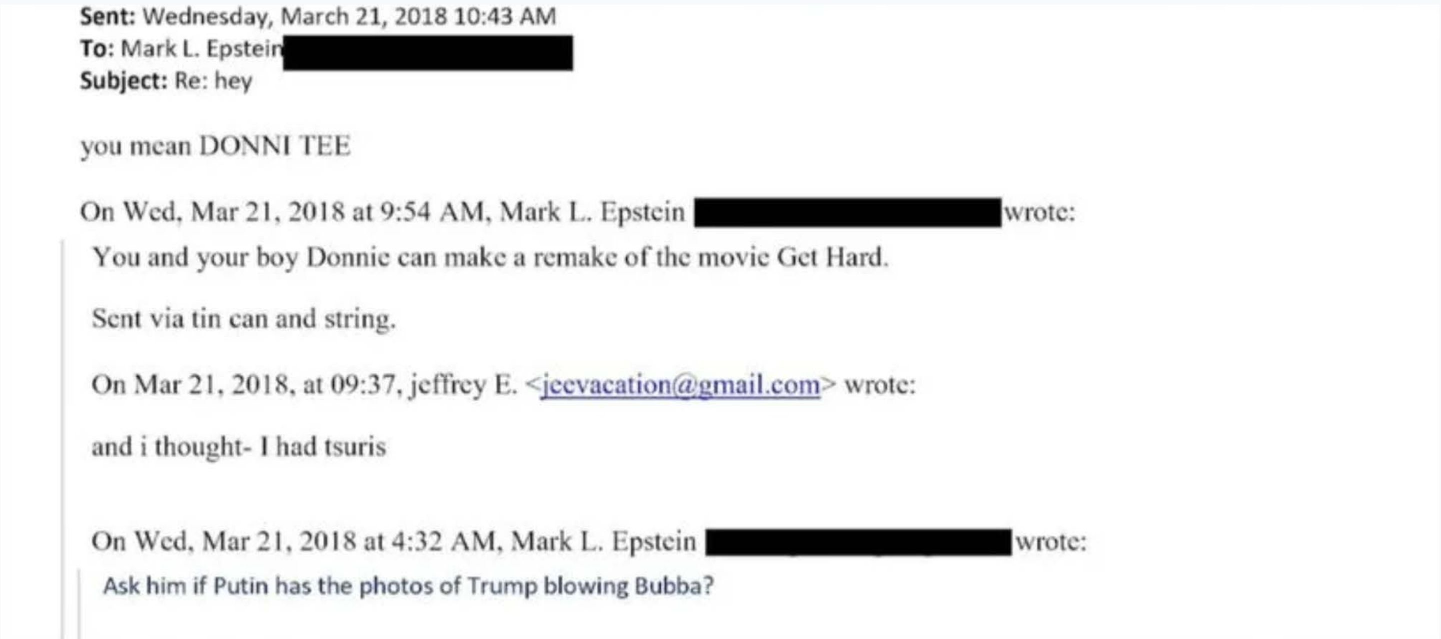
USS Stark x2, 1987 by Christopher Morris.

Viral AI generated video depicting World Leaders crying.


HOUSE OVERSIGHT COMMITTEE SUBPOENAS
CLINTON
OCTOBER 9
CLINTON
OCTOBER 14
GARLAND
OCTOBER 2
COMEY
OCTOBER 7
BARR
AUGUST 18
GONZALES
AUGUST 26
SESSIONS
AUGUST 28
MUELLER
SEPTEMBER 2
LYNCH
SEPTEMBER 9
HOLDER
SEPTEMBER 30
FOX NEWS channel
EPSTEIN FILES
HOUSE OVERSIGHT SUBPOENAS CLINTONS AND OTHER OFFICIALS
ALL STAR PANEL
THE INGRAHAM ANGLE
EXCLUSIVE
TULSI GABBARD
DIRECTOR OF NATIONAL INTELLIGENCE
TONIGHT 7PM ET

In November 2025, the House Oversight Committee released a massive cache of over 20,000 documents from the Jeffrey Epstein estate.

However, the files were so heavily redacted that they triggered a wave of public distrust, leading many to question whether the Committee and FBI personnel were prioritizing the protection of powerful figures over the transparency promised by the Transparency Act.



Sent: Wednesday, March 21, 2018 10:43 AM
To: Mark L. Epstein [redacted]
Subject: Re: hey

you mean DONNI TEE

On Wed, Mar 21, 2018 at 9:54 AM, Mark L. Epstein [redacted] wrote:

> You and your boy Donnie can make a remake of the movie Get Hard.
>
> Sent via tin can and string.
>
> On Mar 21, 2018, at 09:37, jeffrey E. <jeevacation@gmail.com> wrote:
>
> and i thought- I had tsuris
>
> On Wed, Mar 21, 2018 at 4:32 AM, Mark L. Epstein [redacted] wrote:
>
> > Ask him if Putin has the photos of Trump blowing Bubba?

Mark Epstein, brother of convicted child sex offender Jeffrey Epstein, once sent his brother an email asking former White House Chief Strategist Steve Bannon if Putin had seen the photos of Donal J. Trump giving a blowjob to former president Bill Clinton.

[redacted]

[redacted]

[redacted]

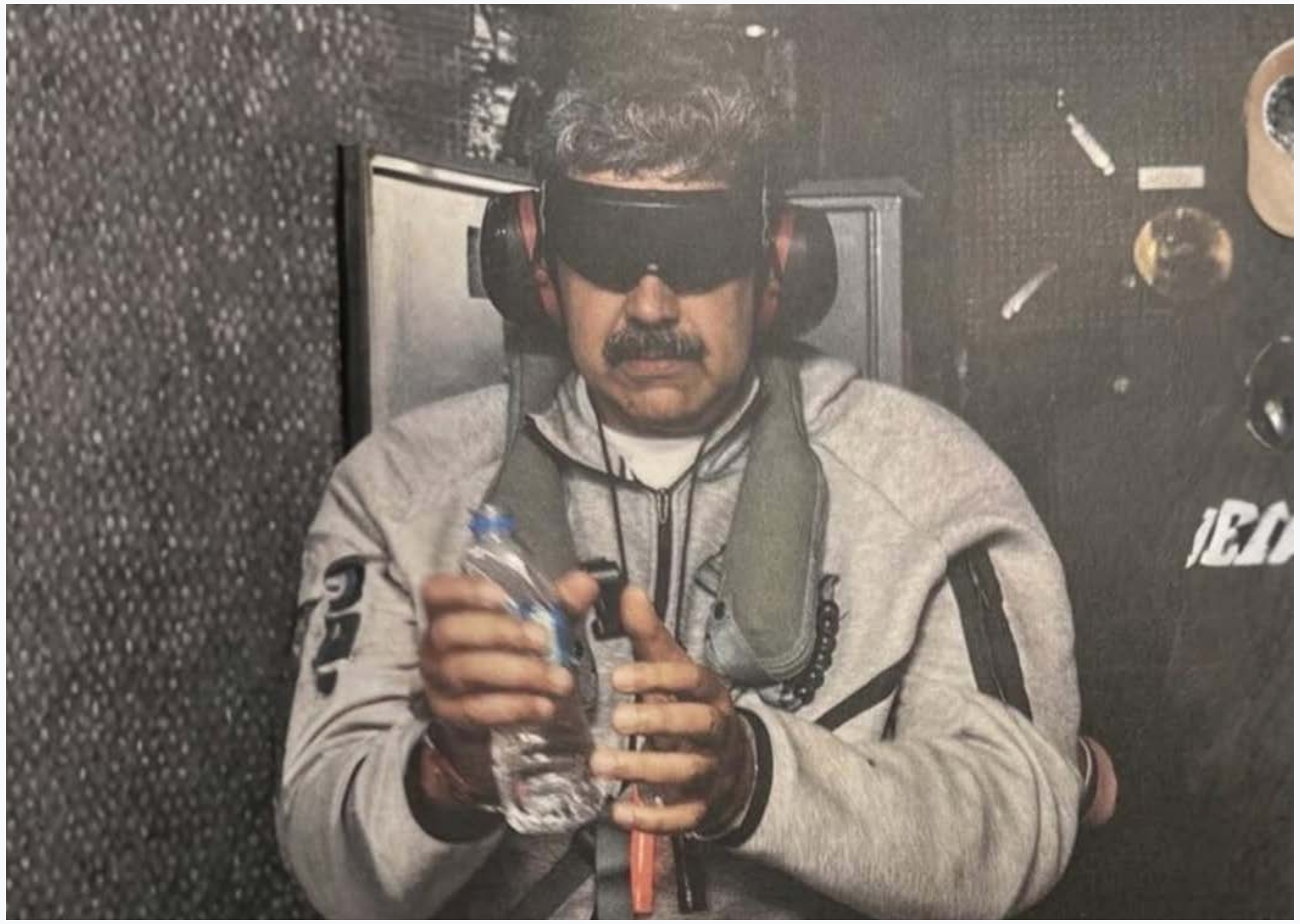
Flight logs show that Clinton flew on Epstein's private jet at least 26 times. White House visitor logs from the 1990s show that Epstein visited the White House at least 17 times during Clinton's presidency.

A photograph shows Former Prince Andrew with Jeffrey Epstein's accuser Virginia Roberts Giuffre and Ghislaine Maxwell.

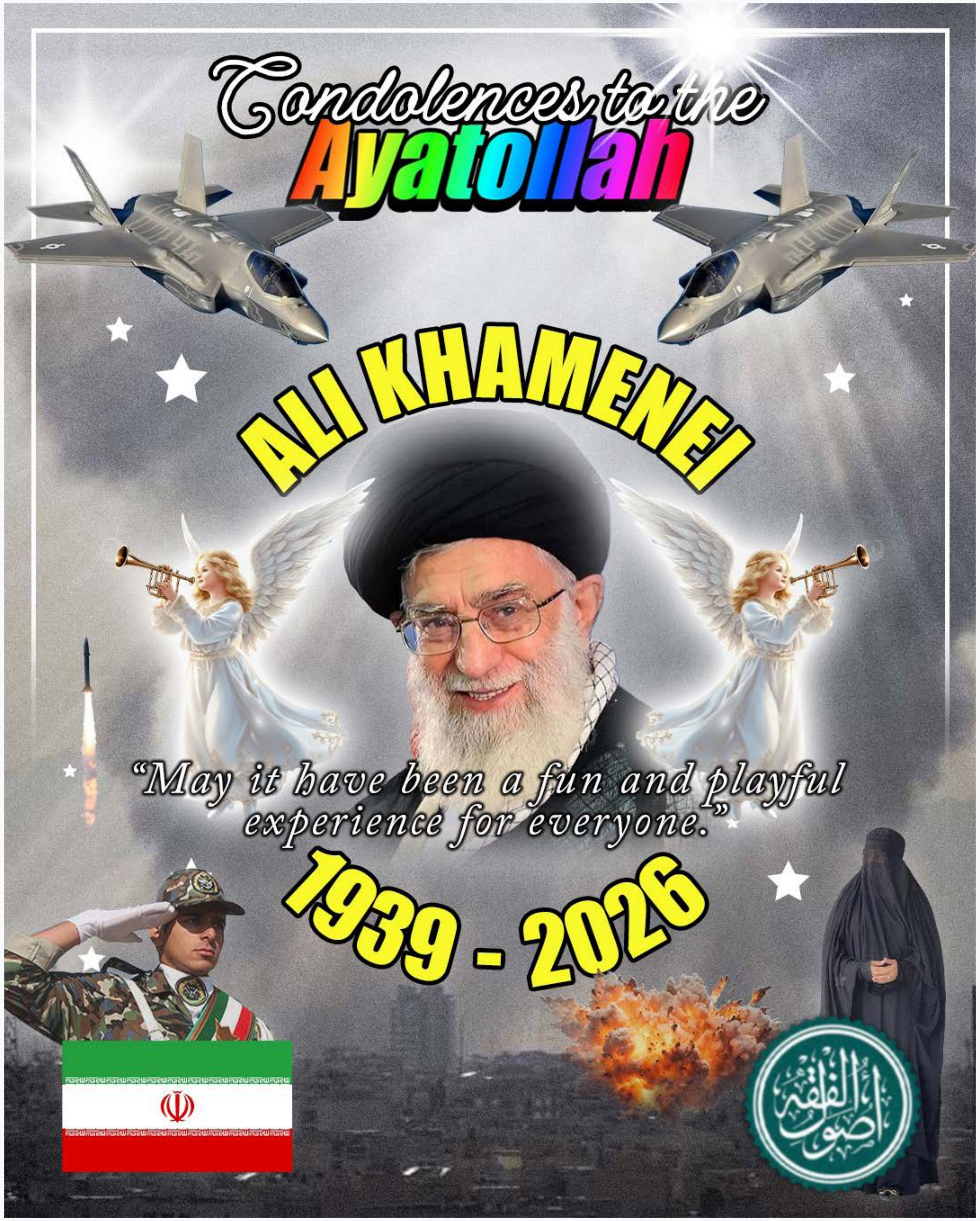
In 2000, while working as a locker-room attendant at Donald Trump's Mar-a-Lago club, Virginia was approached by Ghislaine Maxwell. She was subsequently recruited into Jeffrey Epstein's inner circle when she was just 16 year old, and still today is the most significant figure in the historic legal victories against Epstein.

Andrew settled a civil sexual assault lawsuit with Virginia Giuffre in 2022 for an estimated £12 million. Reports confirmed that the late Queen Elizabeth II and King Charles personally lent Andrew the funds to pay the settlement.

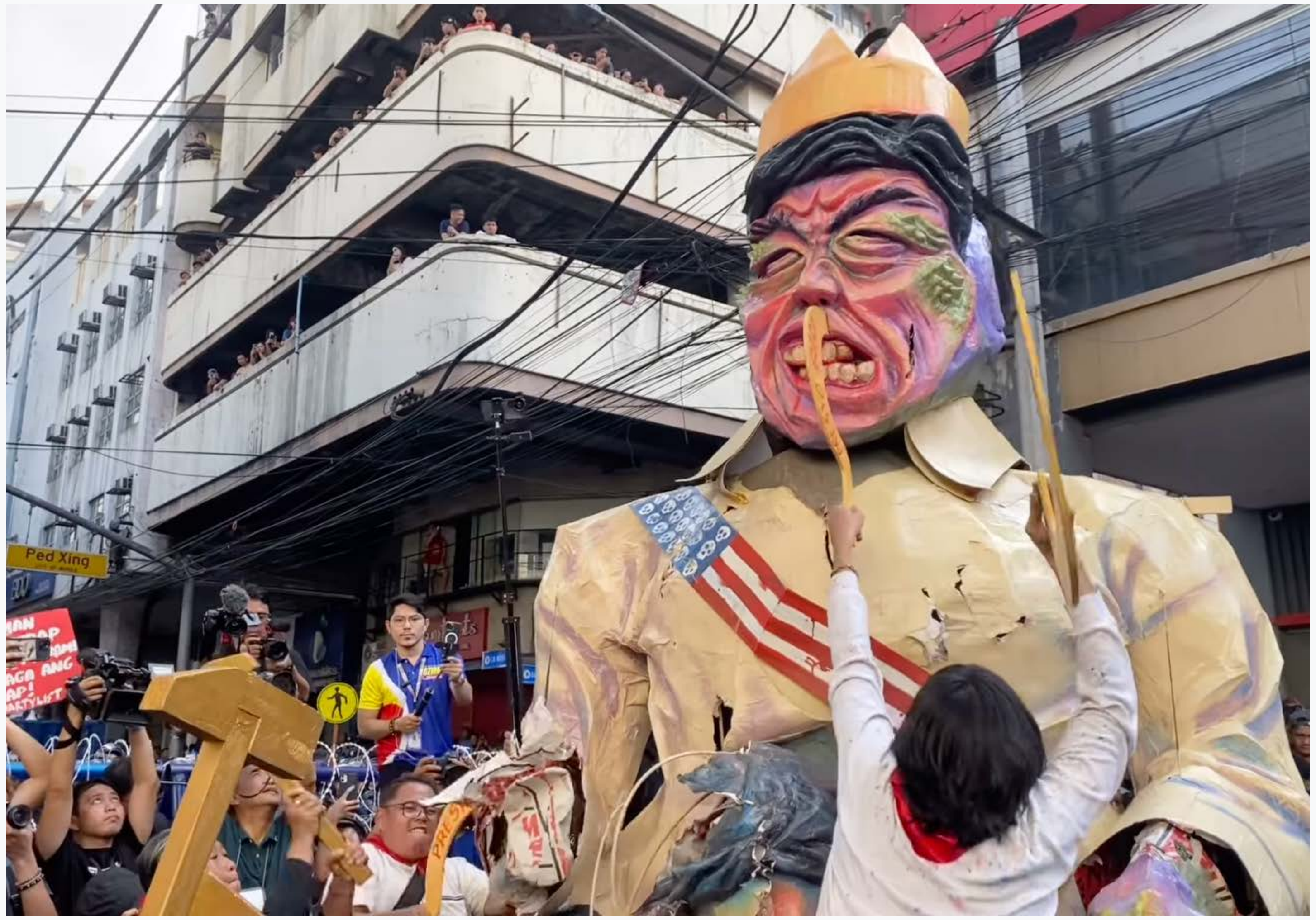
Andrew was arrested on February 19, 2026, by Thames Valley Police. He was later formally stripped of the title "Prince" and his peerage "Duke of York by King Charles III.



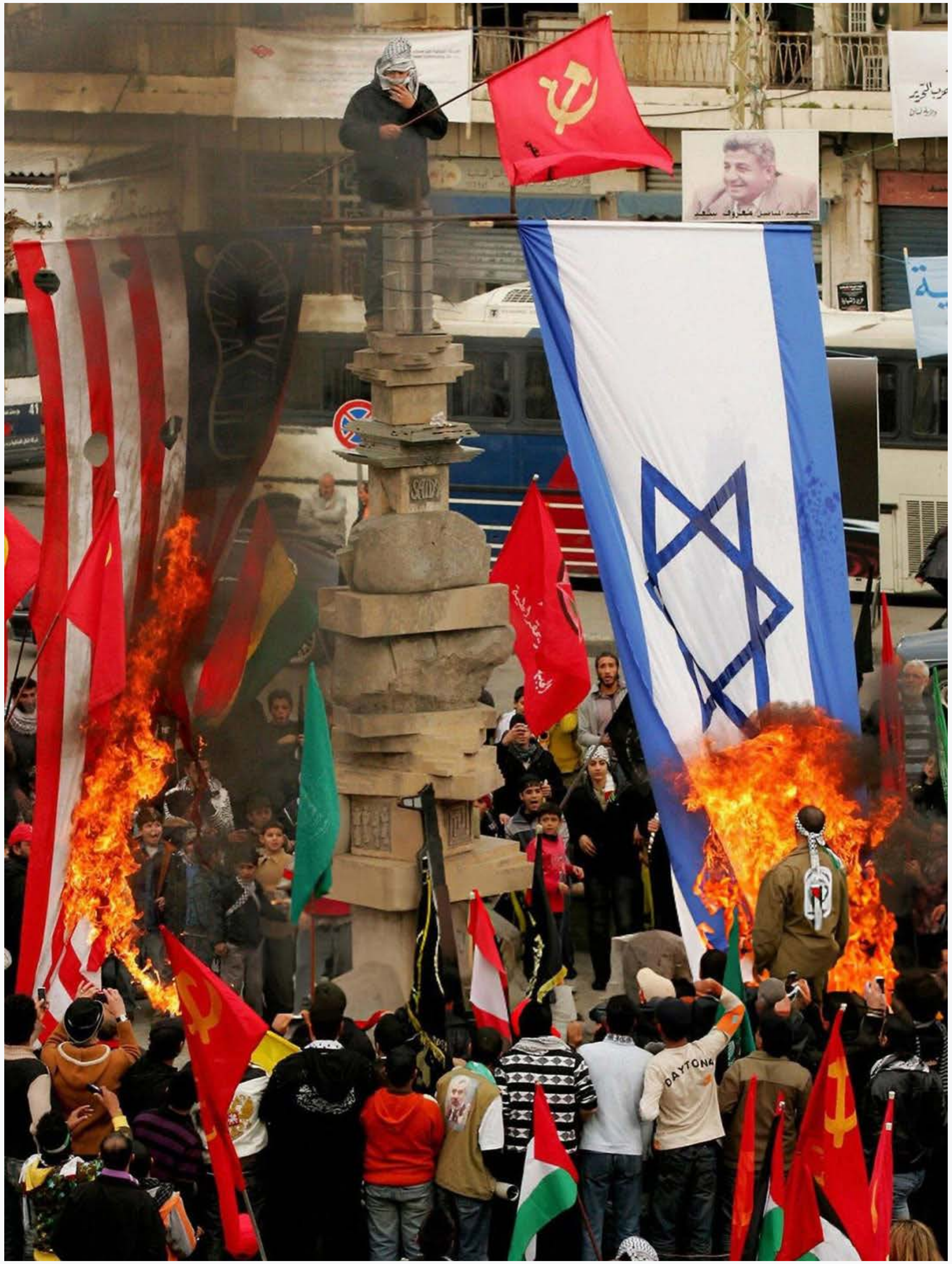
Venezuelan President Nicolas Maduro kidnapped and blindfolded on board of the USS Navy’s Iwo Jima, following a U.S. military operation in Caracas in January 2026.


Condolences to the
Ayatollah
ALI KHAMENEI
“May it have been a fun and playful experience for everyone.”
1939 - 2026

February 28, 2026. Israel and the United States launch attacks on Iran, killing many high-profile officials, including Supreme Leader Ali Khamenei. This is the image I learned the fact from.



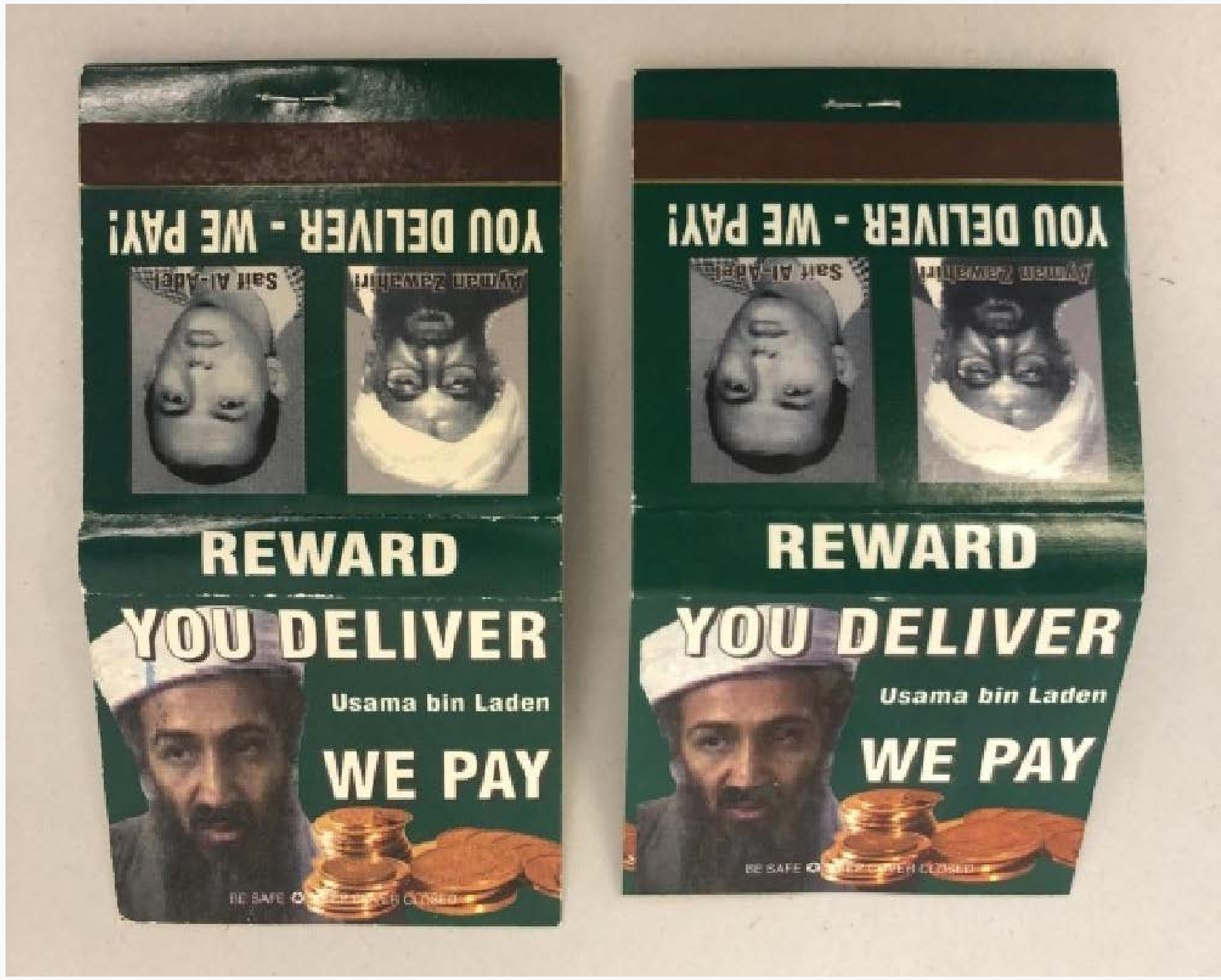
“Buwayang Dalawahan – The Marcos–Duterte Bureaucrat-Capitalist Monster” along the streets of Recto Avenue in Manila on November 30, 2025 (Bonifacio Day).



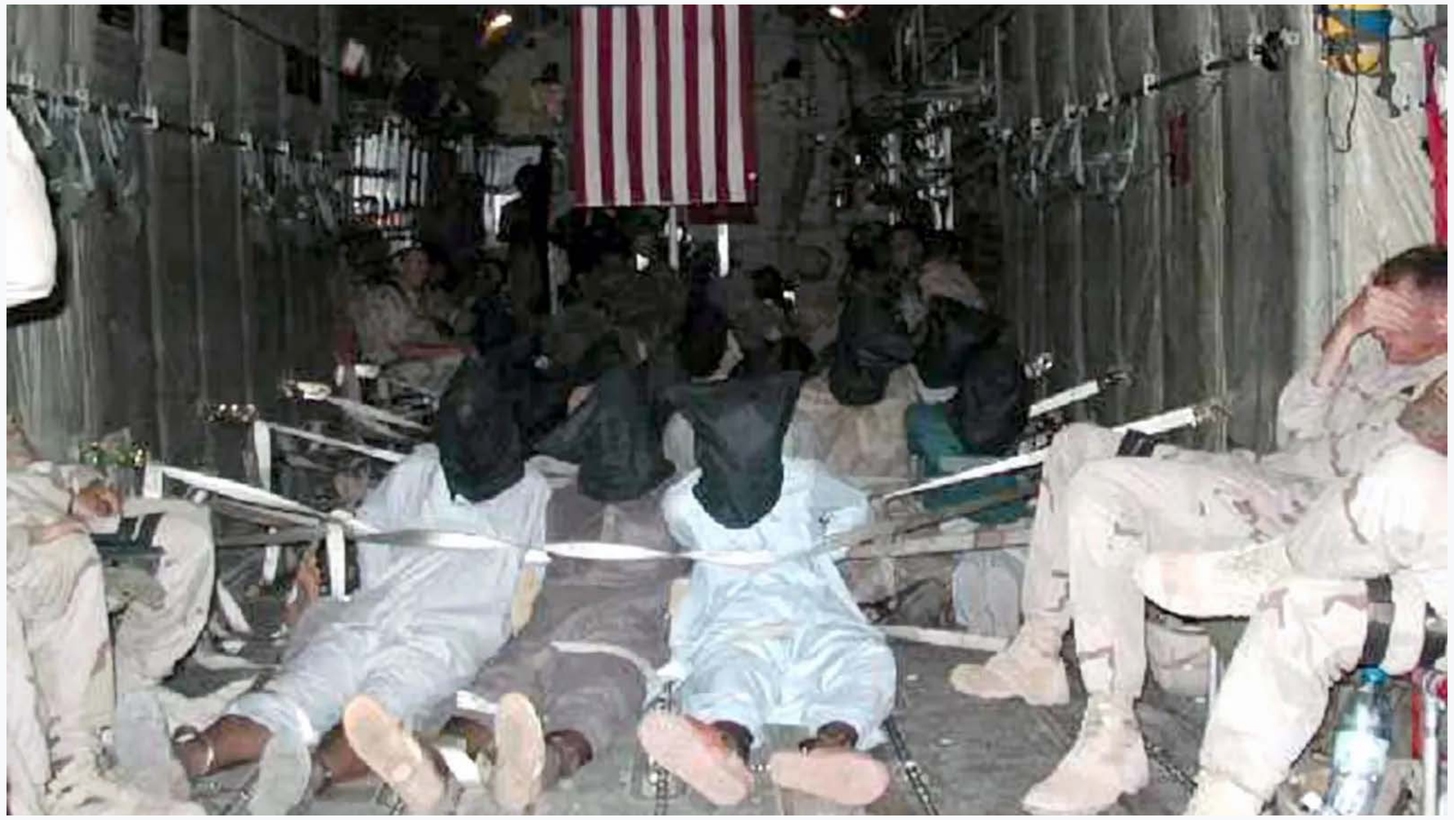
The Lebanese Communist Party (LCP) marking the 26th anniversary of the “liberation” of Sidon from Israeli occupation (which occurred in February 1985).

BEAR ON A BIKE
READING MAKES A COUNTRY GREAT!

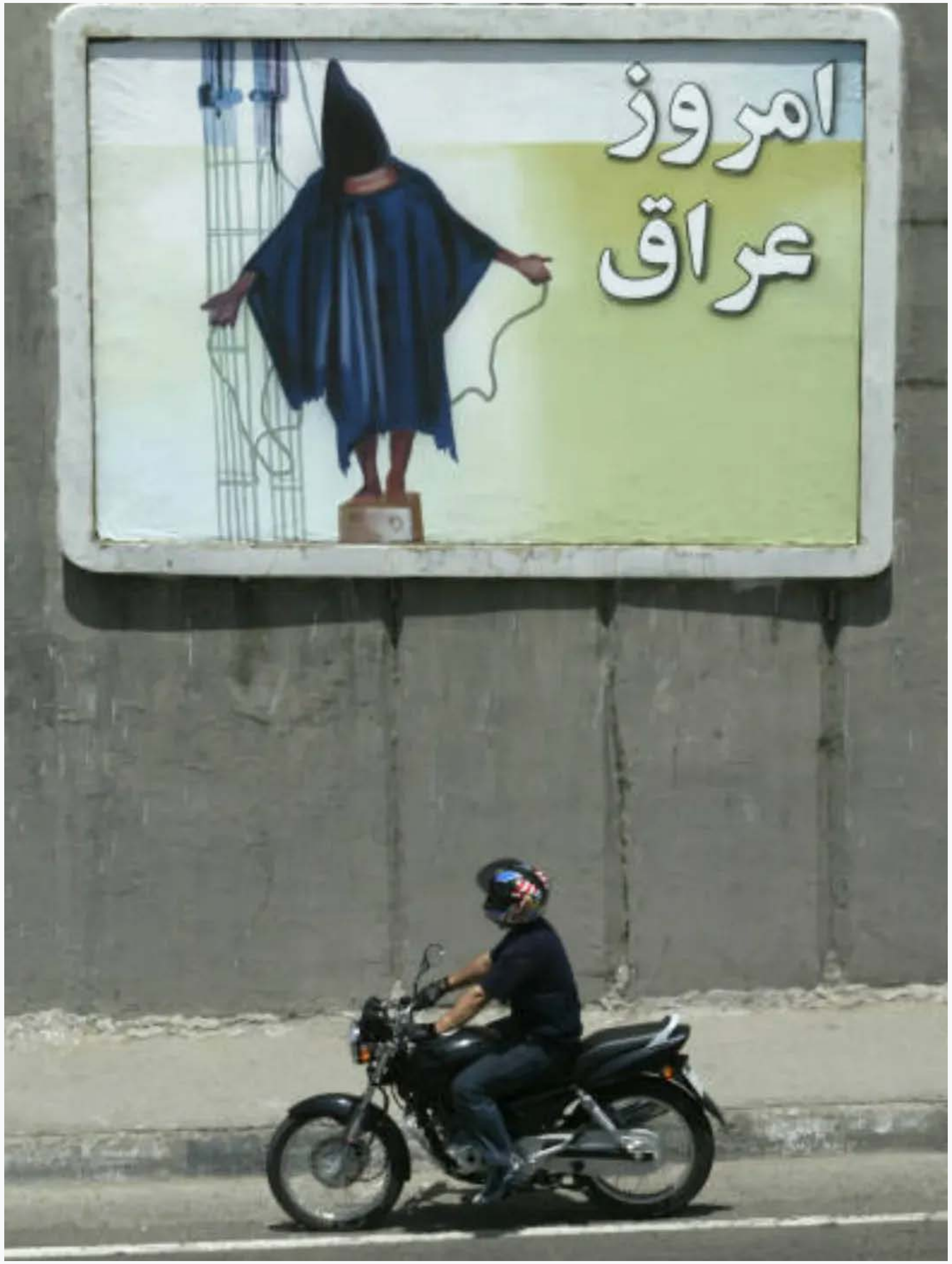
11th September 2001. Chief of Staff alerts President Bush of a second plane hitting the twin towers meanwhile reading a book to second-graders at an elementary school in Florida.


YOU DELIVER - WE PAY!
Saif Al-Adel
Ayman Zawahiri
REWARD
YOU DELIVER
Usama bin Laden
WE PAY

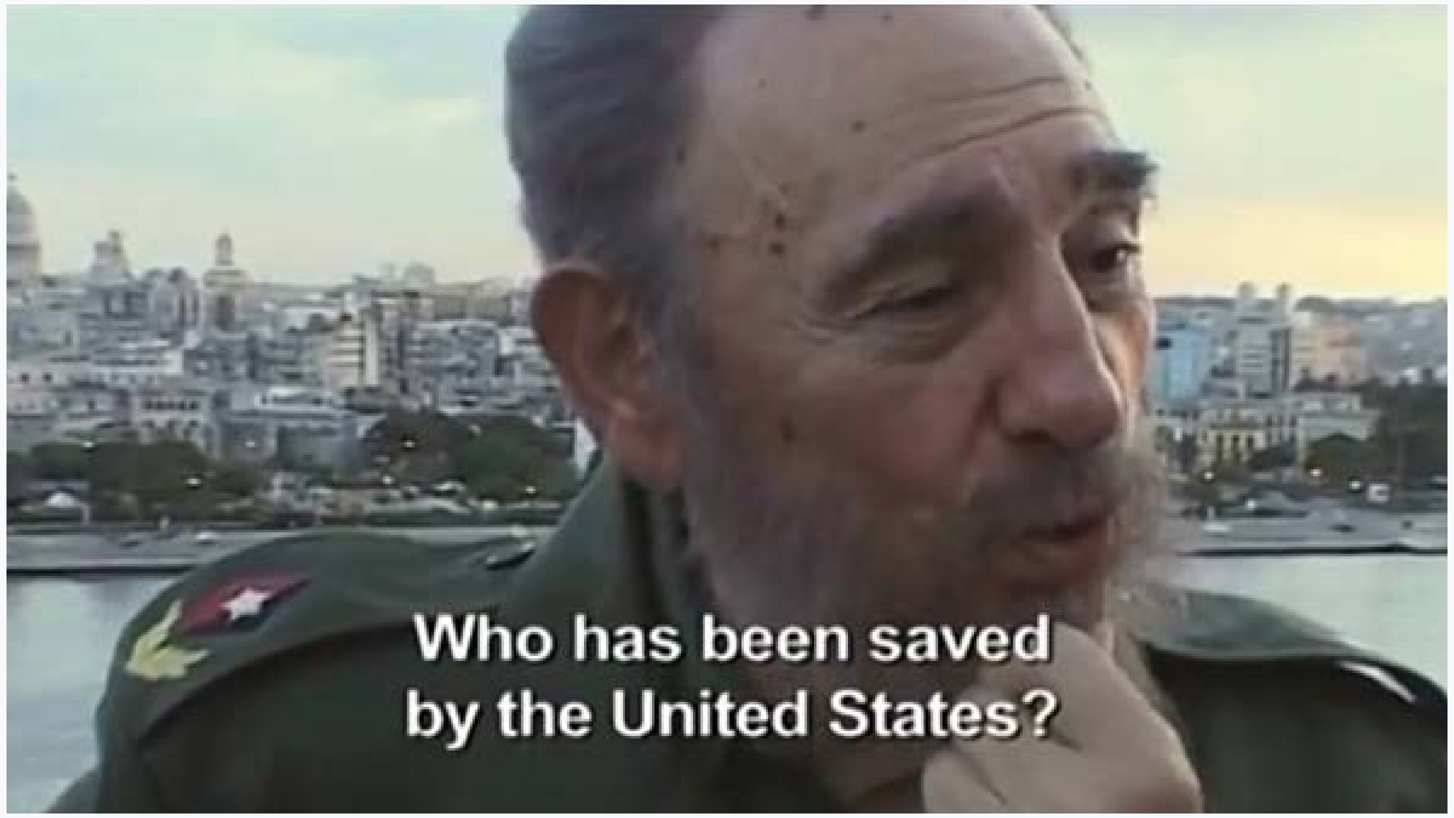
Box of matches with the bounty of Osama Bin Laden from the early 2000’s.



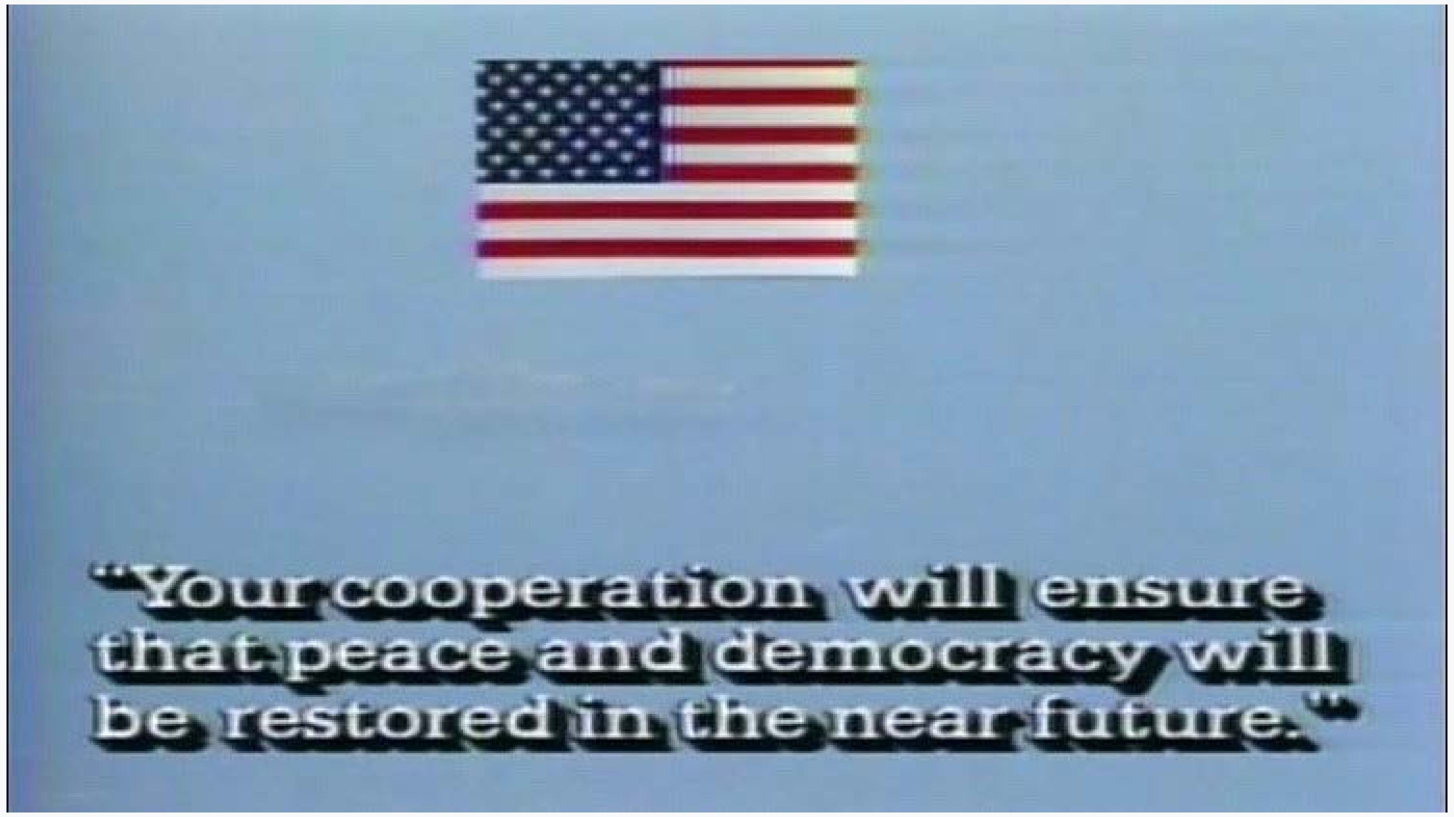
War on Terror, Post 09/11. Prisoners aboard a U.S. transport plane headed to the detention camp in Guantánamo Bay, Cuba, 2002.



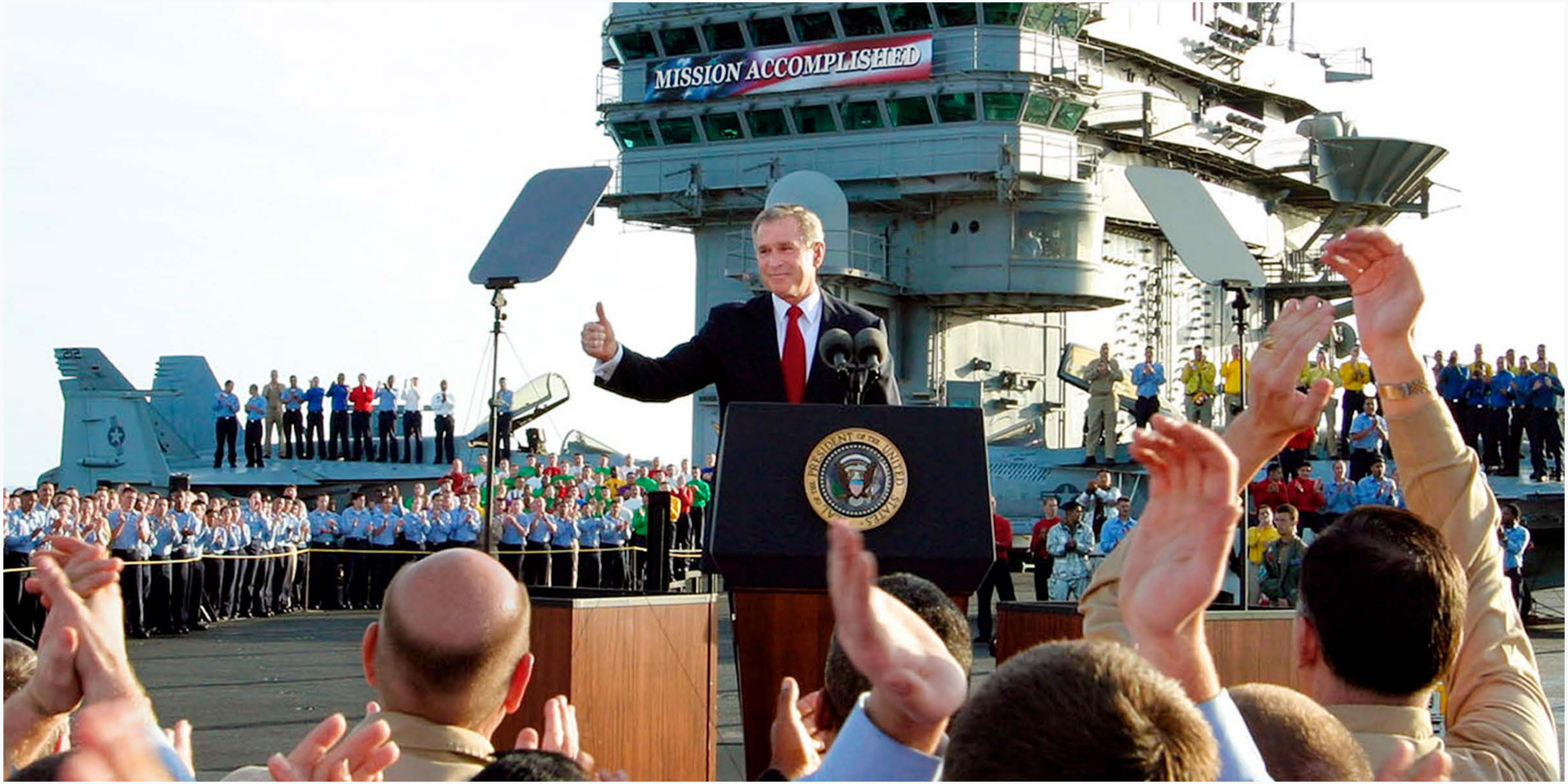
An Iranian motorist rides his motorbike past a mural depicting a scene from the torture of Iraqi prisoners by U.S. personnel at the Abu Ghraib prison near Baghdad, on a major highway in the Iranian capital Tehran, June 1, 2004.


Who has been saved
by the United States?

Fidel Castro for the 2004 documentary Comandante, directed by Oliver Stone.


"Your cooperation will ensure
that peace and democracy will
be restored in the near future."

American TV broadcast during the invasion of Grenada. October 25, 1983.


MISSION ACCOMPLISHED
SEAL OF THE PRESIDENT OF THE UNITED STATES

The Bin Laden and the Bush family were co-investors in the Carlyle Group, which profited directly from increased US military spending, meaning 9/11 was financially beneficial to both families. In the days after the attacks, while civilian air travel was grounded, members of the Bin Laden family were evacuated from the US without being interrogated by the FBI, with authorizations traced back to the top of the Bush administration.

Mission Accomplished is the name given to a televised speech made on May 1, 2003, by United States president George W. Bush, who had launched the United States invasion of Iraq six weeks earlier and declared “Major combat operations in Iraq have ended”. The invasion would instead lead to a protracted war until 2011. Photography by J. Scott Applewhite.

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Mission Accomplished by Simona Coltello

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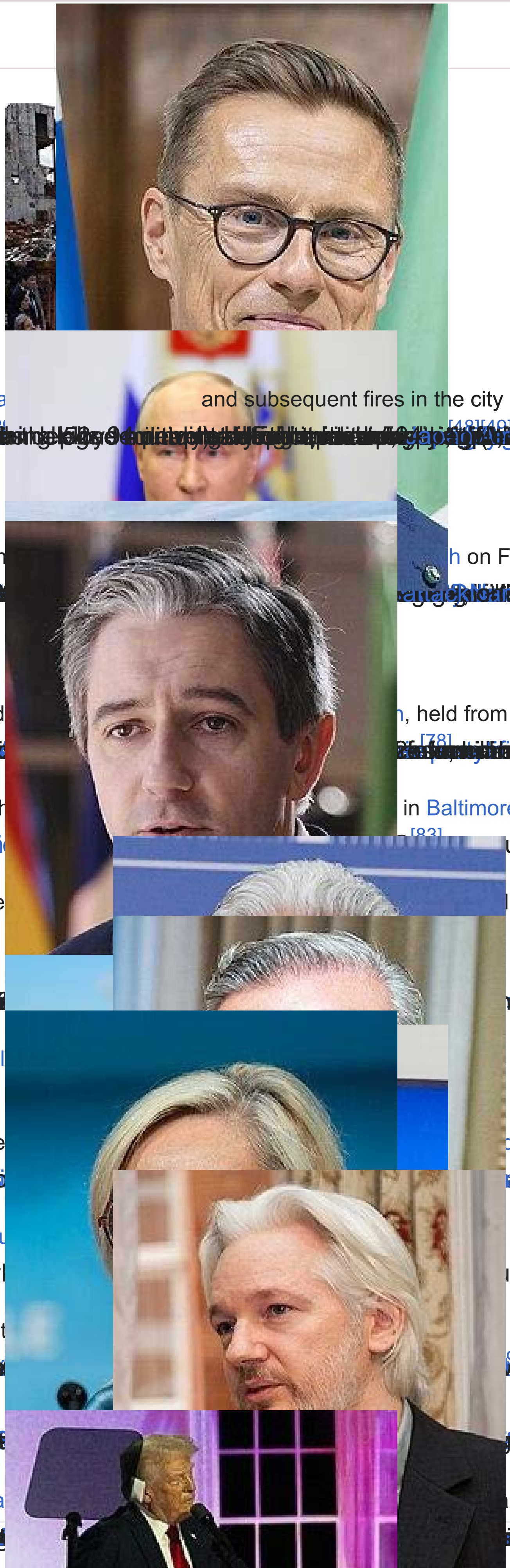
“Mission Accomplished” redirects here. For other uses, see Mission Accomplished (disambiguation).



Events of 2024

January

Damage caused by the 7.5 ma and subsequent fires in the city of Wajima, Japan

[illegible]

February

Sebastián Piñera, form h on February 6

[illegible] The US launches [illegible]

March

Vladimir Putin was re-elected , held from March 15 to 17.

[illegible]

MV Dali under collapsed segments of th in Baltimore, Maryland, United States

March 26 – [illegible] using a total collapse of the bridge and the deaths of six peo-

Sixteen people 1

April

[illegible]

The solar ecl

Simon Harris becomes Ire dkar resigned

[illegible]

Persian Gu

[illegible] At least[93] 32 people are killed wl using flash flooding. This caused many disruptions for the airli-

Aerial photographs of t on May 5

April [illegible] floods in

May

[illegible]

Iranian President Ebrahim Raisi and Iranian Foreign Minister Hossein Amir-Abdolla nd crew, in a helicopter crash near the Azerbaijan–Iran border on May

[illegible]

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June

[illegible]

Donald Trump's

n July 13.

July

[illegible] National

Blue screens caused by a worldwide fau

LaGuardia Airport, New York City

[illegible]

Twenty-six individuals are released on August 1 from Ankara Esen

between the United States and Russia since the Cold War.

August

[illegible] Russian prisoner exchange: 26 individu

a Airport in the largest prisoner exchange between the United States

Tô Lâm succeeds Nguyễn Phú Trọ

arty of Vietnam on August 3

[illegible]

Infrared satellite imagery

on September 6

September

[illegible]

Rising smoke in Beirut after the

h on September 27

[illegible] The results are

Iran attacks Israel with ballistic missiles

h in Lebanon on October 1

October

[illegible]

Donald Trump won t

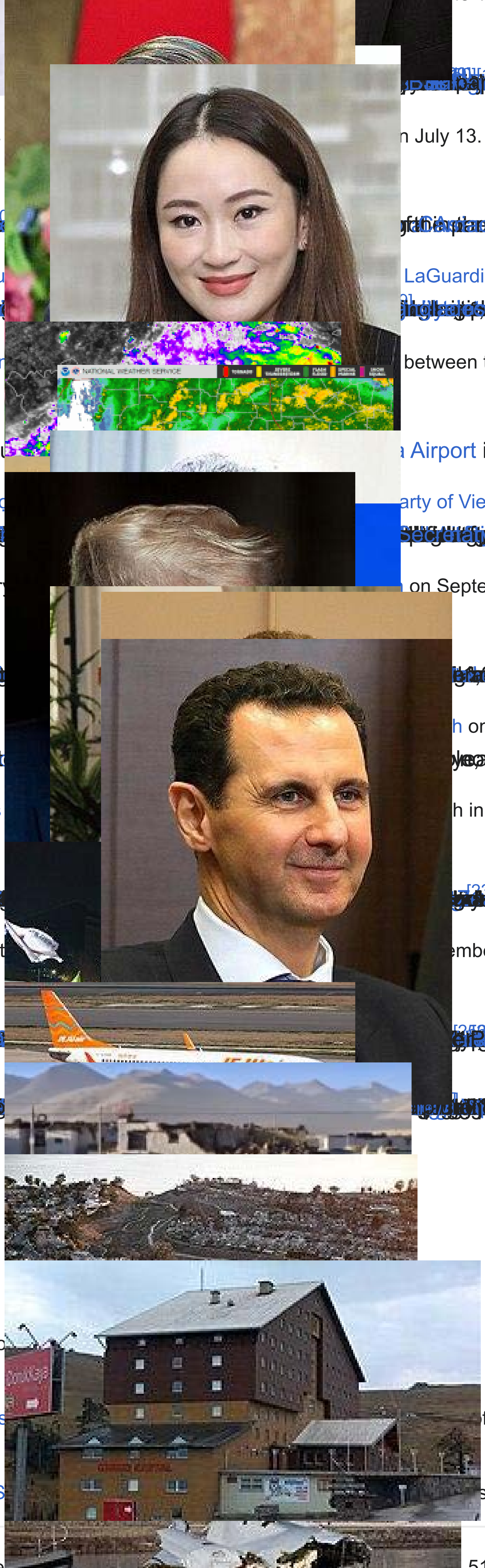
mber 5

November

[illegible]

December

[illegible]



Events of 2025

January

Collapsed ho

Aerial view of homes devastated by the Palisades

f the Southern California wildfires

Protestors and police in front of the impeached S

s before his arrest on January 15

A fire at the Grand Kartal Hotel (picture

51 others on January 21

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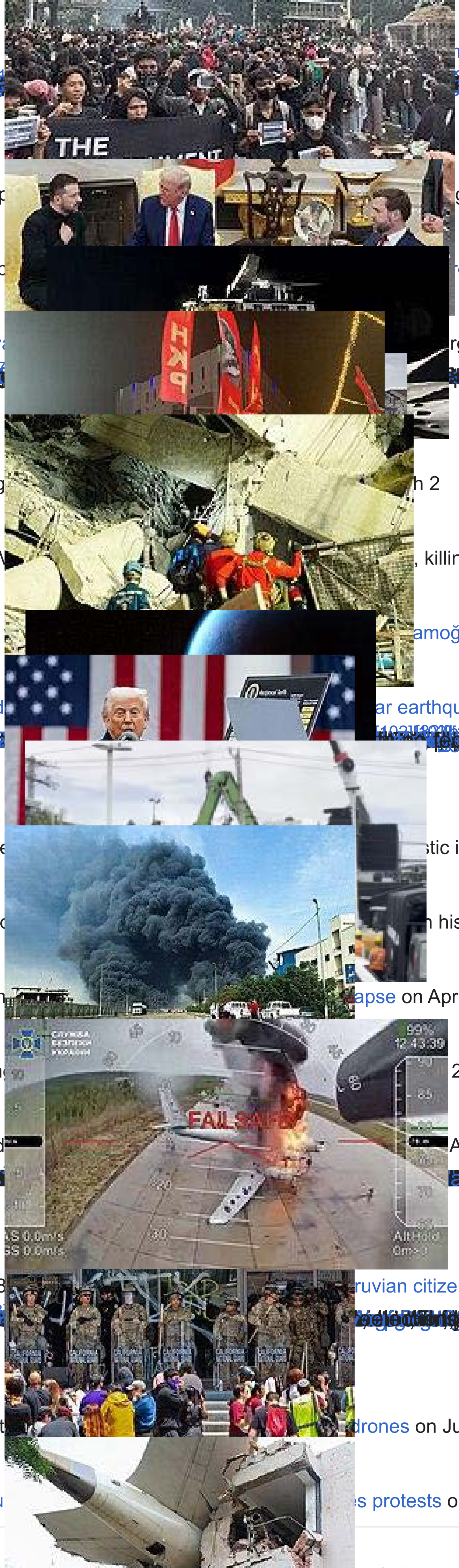

Recovery of the wreck of Bombardier

mac River on January 29

[illegible]

February

Members of the Guatemalan Army and National Civil Police p

g the Guatemala City bus crash on February 10

Student–led anti-government protests erupt across Indonesia on Feb

reasing military involvement in civilian government roles

The meeting between Volodymyr Zelenskyy, Donald Trump, and JD Vance in the Ova

rgue with Zelenskyy, increasing diplomatic tensions between their coun-

[illegible]

March

A rendering

h 2

Remains of the Pulse nightclub in Kočani, North M

, killing 63 people and injuring 193 others

Anti-government protests break out across Turkey

amoğlu by the national police on March 19

Rescue efforts at the collapsed

ar earthquake on March 28

[illegible]

April

Possible biosignatures are discove

stic impression of planet)

U.S President Donald Trump holding the chart o

n his Liberation Day speech on April 2

Rescue of victim

apse on April 8

Smoke billowin

26

Metro station closed

April 28

[illegible]

May

Robert Francis Prevost is elected as Pope Leo XIV in the papal conclave on May 8

ruvian citizen, North American and Augustinian pope in the history of the Catholic

[illegible]

June

A Tu-95 on fire at t

drones on June 1

California National Gu

s protests on June 9

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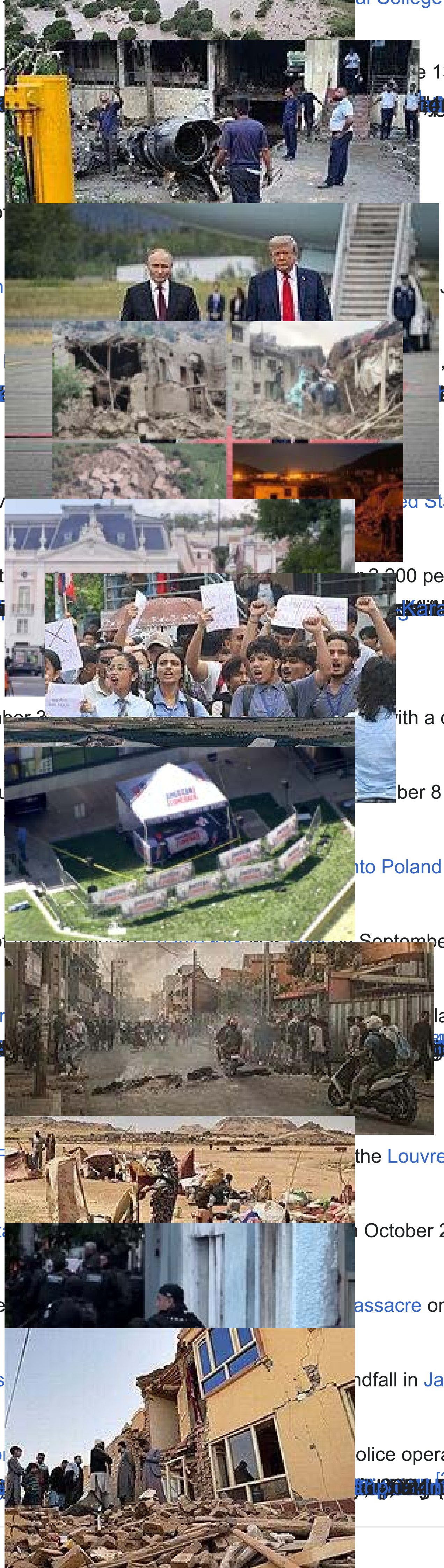

The wreckage of Air India Flight 17 … al College, Ahmedabad on June 1

Explosions in … e 13

[illegible]

July

Aerial pho

A fighter jet of Ban … July 22

The wreckage of Angara Airlines … , Amur Oblast, Russia

[illegible]

August

Vladimir Putin and Donald Trump arriv … d States Summit on August 15

A magnitude-6.0 earthquake strikes east … 00 people and injuring 3,500 more

[illegible]

September

Immediate aftermath of the Ascensor da Glória derailment on Septemb … ith a dark yellow derailed car toppled into a building on the right

Students du … ber 8

Dutch F-35 patrolling Polish … to Poland on September 9

An aerial view o … September 10

The Philippine Army and the Bureau of Fire Pr … lapsed due to the Cebu earthquake

[illegible]

October

Journalists reporting pieces of the F … the Louvre robbery on October 19

Protest in Ant … October 22

Refugees setting up she … assacre on October 26

Inside the eye of Hurricane Melis … ndfall in Jamaica on October 28

Police officers during Operation Co … olice operation in Brazilian history

[illegible]

November

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Damage to homes in Samangan … kh earthquake on November 3

Effects of Typho … mber 4

The COP30 s … 0–21

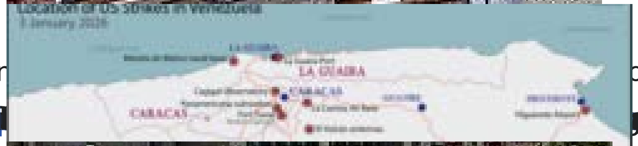
The War

A bridge in Padang Panjang, Indo … Senyar on November 27

[illegible]

December

Largo, So

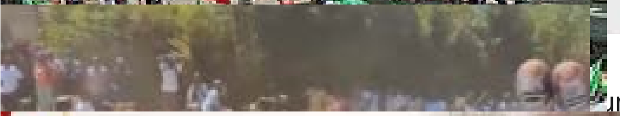


Floral tributes and car … cember 14

[illegible]

Events of 2026

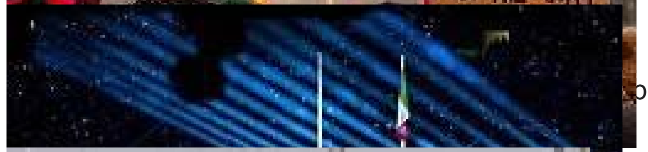
January



La Constellation bar in Crans-Montana … res 116 others on January 1

Map of the US airstrikes on Venezuela, which resulted in … aduro and first lady Cilia Flores on January 3

Members of the Iranian diaspora holding a … mic Republic in Perth, Australia

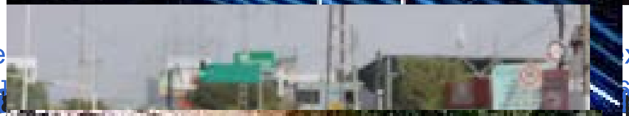


Protests take place in Uganda on January 16 due to … by incumbent President Yoweri Museveni

Hands off Greenland protests in Cope … xation by the United States

[illegible]

February



Flag bearers at the opening ceremony o … d'Ampezzo, Italy, on February 6

A burnt-out car in Jalisco, Mexico, after retaliatory arson attacks b … operation that killed its leader El Mencho on February 22

Flooding on the banks … Gerais, Brazil

Tribute to Supreme Leader of Iran Ali Khamenei … following his assassination on February 28

[illegible]

March

March 4 — [illegible] Leader Ali Khamenei.[67][68]

Fin.